



The American Federation of Arts

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February 27, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The inclosed is the final draft of our questionnaire which we are now ready to have multigraphed and sent out to AFA Chapters and various other art institutions who would be useful in this matter.

It will be accompanied by a covering letter giving the purpose and the scope of the project, defining contemporary American art as the period roughly of the last twenty-five to thirty years, and giving the use to which the questionnaire will be put. We will stress the confidential nature of the project. We also will leave the door open for getting more extensive information from specific places where special projects have been successful.

We knew you would want to see this before it goes out and as usual will welcome anything you can add to improve it.

Very sincerely,

Barton Cumming
Director

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CHARLES - FOURTH GALLERY

BOX 207 - NEW HOPE, PENNSYLVANIA - NEW HOPE 2334
 PEGGY LEWIS, DIRECTOR - MICHAEL LEWIS, INTERIOR PLANNING

March 10, 1953

Charles Alan
 32 E. 51 St.
 New York 22, N.Y.

c/o Downtown Gallery

Dear Charles:

I am planning to have a show of Ben Shahn original silk screens opening April 4. This will coincide with the opening of our new shop across the street. Following is a list of what is being shown:

FOR SALE

1. Silent Music
2. Phoenix (In Color)
3. Phoenix (Black and White)
4. Triple Dip
5. Caliban
6. Patterson (Black and White)
7. Patterson (In Color)
8. Profile
9. The Book and the Sword

NOT FOR SALE

10. 4 1/2 out of Every 5
11. Vandenberg, Dewey and Taft
12. Deserted Fair Ground
13. - Ancestral Portraits
14. Laissez Faire

I would like to know prices on the silk screens, what goes to the gallery and what goes to the artist.

In connection with the show, I am carrying a few copies of the Selden Rodman book. I am stocking the Penguin book, Kay Kay, and The Partridge in the Pear Tree (if I can get it). If you have any other suggestions, of course I would be interested.

If you would like, I'll be glad to send you any publicity we get.

Best regards,

Peggy
 Peggy Lewis

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25% commission

Mrs. Edith Halpert - 2

March 12, 1953

at it. He is making the trip by bus, has saved up two or three hundred dollars whereby he hopes to be able to avoid any dependence on others and will be staying, at least for the time being, at Sloane House Y.M.C.A. This leaves Dwight completely alone in the new and wonderful modern house which they all built together in Des Moines, - but I suspect that it may be for the best now. John has applied for a teaching fellowship at the University of Iowa and I believe he has a good chance of landing it next fall. I have put in a good word for him with Earl Harper, Dean of the Fine Arts School, who tells me that John is at the top of his list of applicants.

Dwight has not asked me to write you all of this but I knew you would wish me to do so. When you run across Bill Davidson, he can fill you in on more of the details. It would be nice if you could tell some of Dwight's other good friends about Truby's death, - Elizabeth Navas, Antoinette Kraushaar, Maynard Walker etc. etc.

Dorothy and I are planning to take off for the sunny south in about a week for a long overdue vacation. Later this spring or early in the summer we hope for a glimpse of you in New York.

Affectionate greetings from us both,

JSS/dw

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Mr. Thomas Gagliano.

February 25th, 1953.

Let me know if there is anything you want - in the way of business information. Don't hesitate to screen as we really want to help make this show a great success for the state of Florida and surrounding territory.

I sure miss you.

Love -

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March 12, 1953

Mrs. Edith Halpert
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

Dear Edith:

Do you know that Dwight Kirscher's wife died of a post-cancer-surgery blood-clot, shortly after Dwight's return from his last trip to New York? This sharp ending of an unusually beautiful and intimate family relationship has been nearly as great a shock to those of us who knew Truby, Dwight and John as it is to D. and J.

Immediately after the Services, the boys came down to Burlington for a long weekend of rest. I believe that Dwight will adjust to the whole unhappy situation but it has shaken him quite badly.

As you may know, this came in the midst of our red-hot discussions and deliberations regarding the long-projected purchase of a great master work from the Coffin Funds. Day before yesterday and yesterday our Acquisitions Committee and board of trustees finally agreed on an excellent Goya which Dwight had found at Knoedler's and which Bill Davidson brought out to Des Moines for us to see. This puts an end to a very difficult situation and brings some cheer to Dwight's otherwise saddened heart.

In lieu of flowers and other usual expressions of sympathy, none of which Dwight likes, a number of friends are sending him small checks for a memorial fund which he will use in accordance with his own personal taste and judgement for the acquisition of a few drawings, sketches and prints. These will be marked as gifts to the Des Moines Art Center in the memory of Truby Kirsch and will be especially useful as additions to our study material for students. Do and I expect to make a gift of one of our prints or drawings, possibly the very nice drawing of a Nude by Kuniyoshi which you were good enough to give us some time ago, and which Dwight has admired.

John Kirsch is at present en route to New York where he hopes to find some kind of gainful employment and activity. As you know, his last stay in Manhattan was not a particularly happy one for him, - but he felt that he should get away and have another try

Now in our Second Century.

March 5th, 1953.

Mr. John Denman,
9 Hashibacho,
Nakano-Ku,
Tokyo, Japan.

Dear John:

Forgive me for not having written you for such a long time. We have been so busy at the gallery that I really have had no time for correspondence except in most urgent cases.

I spoke very briefly with Jack Heineman on the telephone, and he told me how kind you had been to him. I expect to see him on Sunday afternoon and here more at length about his stay in Japan. I do want you to know how much I appreciate your courtesy. The main reason I am writing at this time is about something which seems to us quite exciting.

The State Department in their educational exchange program has invited Jacob Lawrence to make a four months trip through the Far East and a two months trip through Africa. Unless there is some hitch, he is scheduled to leave Washington on the third of April, flying from there to Tokyo where he will arrive about the fifth or sixth. I am going to give him your address. It is our impression that you and he met at some time when you were at the gallery or at a party at Mrs. Halpert's.

The State Department wants him to stay in Japan for a full month to meet and talk with Japanese artists and students, and to tell them what is going on in America in connection with painting. I know that I hardly need ask you to help him, as I am sure you can. He is one of the sweetest people I have ever met, and in his quiet way extremely intelligent and sensitive. I know you will enjoy spending some time with him. He will appreciate any information you can give him about some of the other places in the Orient he is scheduled to visit after leaving Japan.

I have been continually after Miss Kraushaar to get a small Heliker water color for you, but this artist has not executed anything in this medium since he did the one you saw at Sidney Berkowitz' apartment. Miss Kraushaar has promised to let me know as soon as she receives something of that type.

Rosenberg is now holding an exhibition of Rattner water colors. I hope that within the next few days I shall be able to get up to 57th Street and look at them with you in mind.

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Sally Fairweather .

Shirley G. Hardin

FAIRWEATHER-GARNETT GALLERY

1019 Hinman Avenue, Evanston, Illinois • University 4-0767

March 2, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

It was nice to hear from you after all this time. Yes, we have your three Wesley Lea water colors -- may we keep them longer or do you want us to return them to you?

Sal and I were in New York this fall on our way to Paris but our time was too short to permit us a visit to your Gallery. By the way, please make a note that our Gallery address is 1019 Hinman Avenue, Evanston, Illinois.

Business is wonderful and we hope that everything is going well with you. Let us hear from you soon.

All good wishes.



Shirley G. Hardin

SGH:rsc

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS 15, OHIO

March 3, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Miss Halpert:

I am grateful for your letter of February 24, but
you've put quite a problem on my shoulders by asking
me to name a price for our painting by Harnett.

Of course this will still have to be confirmed with
my trustees, but would \$800.00 be a possible figure?
Please be frank with me about this. Perhaps it would
be better, in view of the difficulties you mentioned,
to leave it with you on consignment and have some
minimum price arrangement plus commission.

Yours very sincerely,


Lee Malone, Director.

LM:jv

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purchaser is living, it can be assumed that the information
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March 4th, 1958.

Mr. Albert Dorne,
322 East 57th Street,
New York, New York.

Dear Mr. Dorne:

Recently we received a communication from the Famous Artists School in Westport, Connecticut, of which I believe you are president. This communication requests permission to reproduce a number of paintings by artists associated with this gallery. Before giving this permission, we would like to discuss the matter with you.

Is it too much to ask that, at your convenience, in the near future you stop by the gallery?

Sincerely yours,

CA:1

March 3rd, 1953.

Mr. Anton Hardt,
3741 Walnut Street,
Harrisburg, Pennsylvania.

Dear Mr. Hardt:

Forgive me for not writing sooner. I have been off on a long trip and have just returned.

It was very good of you to send me the snapshot. Since it is very difficult to evaluate the painting from this rather vague reproduction, and since so much time has elapsed since you wrote, I suppose the best thing to do is to let the matter ride.

I am very much interested in the collection you refer to. When you obtain this can you send me a clearer snapshot with details relating to the carved birds, Schimmel, and others? I am always interested in adding to our collection; but, unfortunately, have very little time assigned for trips in relation to this. Thus I welcome any communication from you.

Sincerely yours,

EGH:1

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February 20, 1953.

Miss Molly Bliss,
Goldsmith, Bliss, Greene, Inc.,
10403 Euclid Avenue,
Cleveland, 6, Ohio.

Dear Miss Bliss:

Mr. Louis Pomerantz, who has been executing the restoration work when necessary in this gallery, has inspected the Siporin canvas, "Landscape with Lime Kiln". He is of the opinion that the canvas must be relined. For this work and for the work of retouching the damages he would charge the sum of \$100.00.

As you know, the work of a living artist is not nearly as desirable if it has been damaged. The feeling of the customer is always that the artist will produce more paintings in perfect condition, and for this reason a damaged painting is extremely difficult to sell. Therefore, as is customary, we are claiming a 25% depreciation in the value of this painting. It was insured for the selling price, \$800.00. Therefore the depreciation would amount to \$200.00, hence our total claim for the restoration and depreciation amounts to \$300.00.

We trust you will give this matter your most prompt attention as you realize that until this painting is properly restored, it must be withheld from the market and is not available for exhibition.

Sincerely yours,

THE DOWNTOWN GALLERY

By _____

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED



BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

March 6, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

It gives me great pleasure to tell you that we have sold 96 pieces from our African show to date. I like to believe that your pre-show visit brought us terrific good luck. I have chosen a beautiful mask for your house warming gift. I spent \$ 50 of your money doing it for all the other good ones were gone.

Karl Zerbe's "Self Portrait" was sold to Gersten for \$ 250 and we should be billed for it. Gersten had "Silver Crown" on approval but decided not to take it.

I am looking forward to seeing you next Wednesday when I drive to New York with the Cowans.

Faithfully yours,

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ESTABLISHED 1907

ALBERT R. LEE & CO., INC.

MARINE SURVEYORS-OCEAN AND INLAND
INSURANCE ADJUSTERS

90 JOHN STREET

NEW YORK 38, N.Y.

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BUFFALO
283 PERRY STREET
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BUFFALO
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CLEVELAND 4224

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IN REPLY REFER TO

No. 1261 KWP

March 6th, 1953

Mrs. Edith Gregor Halpert
c/o The Downtown Gallery
32 East 51st Street
New York City

Re: Damage to Formal Rooster in Cast Iron and
Carved Wooden Ship's Figurehead while on
exhibition at the Akron Art Institute

Dear Mrs. Halpert:

Referring to our recent telephone conversation in connection with the above, we are now pleased to enclose Release to be executed by you in order to complete arrangements for payment.

We are glad that you phoned us in the matter, as underwriters have been in anticipation of our obtaining this Release from you, whereas we were unaware of this fact.

Very truly yours,

ALBERT R. LEE & CO., INC.

K. W. Putnam
K. W. PUTNAM

KWP:MKL
ENCS.

February 24, 1953.

Mr. Jerry Bywaters,
Dallas Museum of Fine Arts,
Dallas, 10, Texas.

Dear Jerry:

The delay in answering your letter is not due to the fact that I had a reaction to my spell of two weeks ago. It was merely because I was Yankee peddlaring in Buffalo, Detroit and Cranbrook. This sure is a big country, and my wagon springs ain't what they used to be. However, it is heartening to hear and see the tremendous enthusiasm developing for American art. Texas had better watch her place in the sun.

Stanley was here just as I was leaving on my trip, but long enough to discuss "Bare Tree Trunks with Snow", which all of us here consider one of O'Keeffe's three or four great paintings. I am delighted with your decision, and can well appreciate the problem of making a choice from the group of outstanding pictures we sent you.

I believe I wrote to you previously that we get a very reduced commission from O'Keeffe and that even 10% is a serious reduction, but I thought we would give you that. Where did you get that 20% business, young man? So who's chiseling whom? The idea of trying to take advantage of a white haired old widow!

Do you want us to send you a bill? And, are you including the painting in the shipment to Delray? Frankly, I think it would be better not to, as Norton of the Norton Gallery has just written to express his desire to buy the O'Keeffe in the Philadelphia show, and would probably light on that one which would kill the possibility of a sale.

When are you coming up N'th? I hope it will be very soon. I miss you and Mary.

Sincerely yours,

EG:1

March 5th, 1953.

Miss Elisabeth McNeal Jennings,
1019 Clinton Street,
Philadelphia, 7, Pa.

Dear Miss Jennings:

Thank you for your very interesting letter.

I well understand the situation as outlined by you, and am entirely sympathetic with your problem. I agree absolutely that your husband should have New York representation as well, because the largest audience exists in this town.

Fortunately there are a great many galleries today, either specializing in American art or incorporating it with other nationalisms. The Art Digest lists all of them and reports all exhibitions in those galleries. One could readily select those most closely aligned with the type of painting and sculpture produced by your husband.

As for this gallery, the situation is such that we cannot, under any circumstances, add to our current list, which was increased by nine artists simultaneously about a year ago when we added the Ground Floor Room. Thus, even if I could take the time for the trip to Philadelphia, it would be entirely futile. We have been obliged, after making this large addition, to close the list for at least two or three years feeling that we did our share in relation to American art.

Sincerely yours,

EGH:l

Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET
BOSTON 16, MASS.

ROBERT T. MARKSON

February 24, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mr. Alan:

I received the photograph and the price of
the Jack Levine. Thanks.

From the photograph, it looks again like
it is one of those "underpainted paintings"
similar to the little fat gangster that I re-
turned to you. I like him more when his
painting is more finished than I do in that
"unpainted" style.

Am I correct? ~~No. It is very much finished.~~

I expect to be in New York within the next
week or ten days at which time I will see you.

Very truly yours,

Bob Markson

RTM:TB

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SHOULD ARTISTS LIVE - their contribution to us, participation of buyer
in cultural development.

WHERE TO SEE ART

Museums

Galleries

Special exhibitions under proper auspices, national & regional

SUBJECT)

MEDIUM and relative importance

ISMS

SIZE and relative importance

PRICES and how determined

HOW GALLERIES FUNCTION - buying or consignment

PROFESSIONAL AND AMATEUR ART

NATIONALISM IN ART

REASONS FOR BUYING

for pleasure
for investment
for decoration
for social prestige

ADVICE OF DEALERS, OR MUSEUM OFFICIALS

ADVICE OF DECORATOR

OPINION OF FRIENDS AND FAMILY

ADVICE OF CRITICS - taken from reviews

VISUAL EXPERIENCE AND DEVELOPMENT OF CHILDREN'S OBSERVATION

EFFECT OF ART ON USEFUL OBJECTS AND FASHION

SHOULD PICTURES BE EXCHANGED OR RESOLD - or given to institutions

Tax advantages, good for artist, public, and personal publicity

SHOULD collector lend to exhibitions

PRESERVATION OF PICTURES

*on approval
Installation
for hanging*

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ANDREW C. RITCHIE, DIRECTOR
DEPARTMENT OF PAINTING AND SCULPTURE

March 6, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

This will confirm our conversation in which you generously consented to lend your Marin Cliffs and Sea; and the Stuart Davis Hot Still-Scapes for Six Colors. I understand that the Marin is from your private collection, but should be credited the Downtown Gallery, and the Davis is actually lent by the Gallery. As you know, these loans are for the exhibition TWELVE AMERICAN PAINTERS AND SCULPTORS which we have been requested to prepare for an opening at the Musée National d'Art Moderne in Paris on April 24th. Arrangements are now in progress for the showing of the exhibition until April, 1954 in leading museums in London, Stockholm, Amsterdam, Milan and Zurich or Basle. An outline of the exhibition is attached.

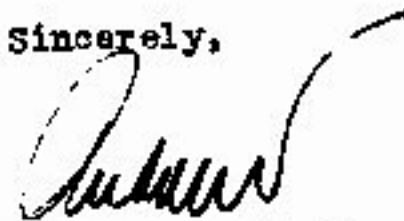
This is the first of a series of exhibitions to be organized by this museum to present in Europe and other parts of the world the vital tendencies in American art today. This undertaking has been made possible by a recent contribution from the Rockefeller Brothers Fund and will be carried out under the direction of this museum's Department of Circulating Exhibitions.

We shall of course assume full responsibility for the insurance of your paintings from the moment they are collected until they are returned. Miss Dorothy Dudley, our Registrar, will call you within the next few days to make convenient arrangements for their pick-up as well as the pick-up of New York Telephone Building and Stonington, Maine, owned by Mr. John Marin, Jr.

I am enclosing our Registrar's Form which I must ask you to complete and return as soon as possible.

Let me again express our genuine appreciation for your great generosity.

Sincerely,



Andrew C. Ritchie

ACR:jr - encl.

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EARLE LUDGIN
& COMPANY

121 WEST WACKER DRIVE

CHICAGO, ILL.

Advertising

February 23, 1953

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

There is a water color by
Georgia O'Keeffe that is used as a
frontispiece in "The Meeting of East
and West". It is a lovely thing and
I am wondering if Miss O'Keeffe still
has it. Then I will have to wonder
whether or not I can afford it.

Anyway I would be interested
in knowing, and in trying.

Cordially,

EARLE LUDGIN & COMPANY

Earle Ludgin
President

EL:f

March 4th, 1958.

Dr. Earl E. Harper, Director,
School of Fine Arts,
State University of Iowa,
Iowa City, Iowa.

Dear Dr. Harper:

I am so glad that you obtained the Kuniyoshi from the Whitney Museum. I believe that Mr. Alan wrote you regarding the Marin "Green Marine with Boats" which we have in our possession, and which will be available as well.

If you are interested in obtaining a list of the other paintings, or seeing photographs for selection, we shall be glad to send you the latter on Davis, Kuniyoshi, Levine, Marin & Shahn. Since some additional losses will be involved, it might be a good idea to get started on the two subsequent pictures for each artist. I shall wait to hear from you before forwarding the material.

Biographical notes are enclosed for your catalog data.

My best regards.

Sincerely yours,

EEH:l

Emel

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Wellfleet on Cape Cod, Massachusetts

1200 East Atlantic Avenue, Delray Beach, Florida
Thomas A. Gaglione, President
W. Warner Long, Treasurer
Nathaniel Saltonstall, Director

March 3, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Edith:

Weather has been divine, temperature 80-90, and I do manage to take a long lunch hour for that dip in the ocean. mmmmm - nice.

Have loads of prints (photos); what with Venn's and Jerry's envelopes arriving - loaded.

Jerry writes me he sent the O'Keeffe paintings last week; they should arrive in the next day or so. Thanks for the consignment list.

Mr. Norton called- wants to come up as soon as "the lady's" paintings arrive. Made the mistake of asking him to come up March 15th for the cocktail party. What's wrong with the guy - doesn't he drink?

Nice publicity coming through with more coming up.

Nat promises to get busy on the "name" people: Mrs. Robert Young, Mrs. Paul Moore, and others. To add TONE to the joint.

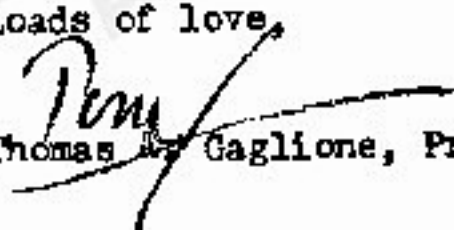
Will take your advice and get me a special price list.

By the way, the pictures have just arrived. Am dying to get right at them.

Gave Nat the bill for the Tam. I have enough worries of my own, thank you.

Well, Pet, all for now. Unless I see you down here, I'll see you last week in April.

Loads of love


Thomas A. Gaglione, Pres.

TAG/al
encl.

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COPY

March 12, 1953

My dear Miss Miller:

I have just received a letter from Mr. Perry T. Rathbone, Director of the City Art Museum of St. Louis, stating that a tentative promise to lend us Mr. Shahn's "Red Stairway" would have to be cancelled because this painting has been requested for the exhibition you are bringing together for circulation abroad.

Having already faced the fact that of the eleven paintings we need as the core of our exhibition, we could not have Mr. Hopper's "Gas", now I am much disturbed to find that a second one of the same list, which we had actually counted upon, though the board has not taken final action, will be denied us, likewise.

I am writing now, therefore, to ask your advice with reference to the extent to which the exhibition you are bringing together will cut across the one on which I have already spent a very great deal of time, energy, and a considerable amount of money. Incidentally, I think this indicates that it was a bad providence that prevented my seeing you when I was in New York City, because I might have learned of the European exhibition at that time and made plans accordingly.

The eleven paintings which we must have as the core of our exhibition to carry out our original plan are as follows: Marin, "Green Marine"; Weber, "Music"; Kuniyoshi, "I'm Tired"; Hopper, "Gas"; Shahn, "Red Stairway"; Grosz, "Peace"; Davis, "Report From Rockport"; Burchfield, "Lavender and Old Lace"; Watkins, "Sideboard"; Levine, "Welcome Home"; Feininger, "Schlossgasse".

Have you made requests for any of these eleven besides "Red Stairway," and, of course, your own "Gas"?

Likewise, I wonder to what extent the size of your European exhibition will make it difficult for me to obtain three or four really first class examples of the work of each of these artists. My own judgment is that the only serious conflict will be at the point of the eleven paintings we need as our "core".

Mr. William E. Woolfenden.

February 25, 1953.

possible. As soon as we have more positive plans I shall communicate with you if you are interested. You understand, of course, that I am after the little guy and feel very strongly that the future of American art depends on the large mass and the large foundations.

I also found a note in my travelogue regarding the Zerbe gouache of Max Speckman. I learned that it was purchased about a year ago by the Des Moines Art Center. The encaustic is in the University of Nebraska.

However, we have a sketch for a portrait of Oscar Kokoschka. This gouache is closely related to the one of Beckman and is of as great importance. A photograph is being sent to you under separate cover.

Once again allow me to thank you for your many courtesies. I look forward to seeing you in New York.

Sincerely yours,

EGH:l

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Albright, Ivan Del, 1897

Berman, Eugene, 1899

Eiddle, George, 1885, AAA

Beal, Gifford, 1879

Blanch, Arnold, 1896, AAA

Bouché, Louis, 1896

Brockman, Robert, 1898

Brook, Alexander, 1898

Burchfield, Charles B., 1893

Burg, Copeland C., 1895

Carroll, John, 1892

Chapin, Francis, 1899

Chapin, James, 1887, AAA

Cowles, Russell, 1887, Kraushaar

Cikovsky, Nikolai, 1894, AAA

Cook, Stephen, 1897

Davey, Randall, 1887

Dahn, Adolf, 1895, AAA

Farnsworth, Jerry, 1895

Fiene, Ernest, 1894, AAA

Floch, Joseph ?, AAA

Polenabee, John F., 1892

Gluckman, Gregory, 1898

Gottlieb, Harry, 1895

Gross, George, 1893, AAA

Gropper, William, 1897, AAA

Hopper, Edward, 1882

✓ Harfoil, Bernard, 1886, Downtown

Kroll, Leon, 1884

~~Kuritsinski, Yano, 1893, Downtown~~

Laufman, Sidney, 1891

Lucioni, Luigi, 1900, AAA

Matteon, Henry, 1887

Menkes, Sigmund, 1896, AAA

Pierce, Waldo, 1884

Pittman, Hobson, 1900, Milch

Poor, Henry V., 1888

Rose, Iver, 1899

Rosenthal, Doris, ?

Sepeaky, Zoltan, 1898

Speicher, Eugene F. 1883

✓ Spencer, Miles, 1893, Downtown
Steine, Maurice, 1878

Taubes, Frederick, 1900, AAA

Watkins, Franklin C., 1899

✓ Zorack, William, 1887

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LT=Int'l Letter Telegram

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N96D451 6R NL PD

UD NEW YORK NY FEB 27 1953

DOWNTOWN GALLERIES

32 EAST 51 ST NYK

URGENTLY REQUEST COOPERATION. ARTNEWS JUST AFFILIATED WITH WORLD'S
LARGEST NEWSSTAND DISTRIBUTOR, INCREASING OUR CIRCULATION BY
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FULLY BUT REVIEWERS MUST PREVIEW WEEK EARLIER THAN USUAL. DEADLINE
APRIL ISSUE FIRST WEEK MARCH. FACILITATION THEIR WORK MOST APPRECIATED.

ALFRED M FRANKFURTER EDITOR

1157P

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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March 10th, 1953.

Mr. Sam Arnold, Public Relations Director,
W. B. Doner & Co.,
Washington Boulevard Building,
Detroit, 26, Michigan.

Dear Mr. Arnold:

It was nice talking with you.

As I mentioned during our conversation, I was pleased with the following statement: "The accompanying publicity would be of inestimable value to us in developing local interest in art."

Some years ago I participated in a symposium on industry and the artist, and after hearing a number of industrialists speak, asked the simple question: "Must industry support art, or does the artist support industry?". Since you accept the latter fact, it makes it easier for me to work with you.

Groceries and art make a completely wholesome and logical combination at this stage of art acceptance. However, the line must be drawn to maintain the dignity of the artist as a creative person, as opposed to those who mass produce objects or commodities.

As a local promotional idea, the artists have something to gain, particularly in view of the fact that you are planning a dignified display. The national artists, however, need no such publicity as their work is at a premium - even for important museum displays. I expressed my feelings to Mr. Woolfenden of my desire to cooperate in your project, but I cannot ask our artists to contribute to the Big Bear promotion unless there is some return involved.

That is why I suggested that Big Bear assign a purchase fund to be given to the Detroit Art Institute for the purchase of at least one of the national artists' work. This would give you the advantage of bigger puller-inners in the way of famous names, and would also leave a permanent monument to the Big Bear in the form of a brass plaque attached to the frame of the painting in the museum.

I would be prepared to let you have paintings by John Marin, Stuart Davis, Charles Sheeler, Yasuo Kuniyoshi and Ben Shahn. These could be priced within \$1000.00 each, so that the guarantee would comprise that relatively small sum. Of course, if you would prefer imposing, important, large paintings, we could arrange that also, but it would increase the

March 5, 1955.

Mrs. Harry Lynde Bradley,
136 West Greenfield Avenue,
Milwaukee, 4, Wisconsin.

Dear Mrs. Bradley:

Thank you for your letter.

Immediately upon receipt of your instructions, we shipped the Stuart Davis, and hope that it will reach you shortly.

The other small example is entitled "Le Roy's Shirt" and measures 8" X 12". The price is \$300.00. We shall be very glad to send it to you on approval if you would like to take another peek. Won't you let us know?

My best regards,

Sincerely yours,

ECH:l

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ten Nineteen Clinton St.
Philadelphia 7
March 12, 1953

Mrs. Edith Halpert
Downtown Gallery
New York

Dear Mrs. Halpert:

Thank you very much for your letter.

Perhaps someday, Francis can get on your list. If as one man puts it, the acclaim of his peers means anything, Francis has psychologically arrived. Contrary to the usual experience of galleries, the show is crowded with visitors who return again and again, from the world of student and instructor; we have even had persons come in with note-book and pencil in hand, spending minutes in front of each picture.

And we had the crowning success at Steve Pace's opening, of hearing Francis show referred to as the most exciting show in town. We thought Pace's show was pretty exciting, but we were glad to hear that Francis is getting publicity.

I'm a personnel woman - a consultant in human relations. I've never been a participant in art-world affairs before. If I were not apprehensive that Mr. McCarthy might descend upon me, I'd write a little story for an American public's consumption. Not that I fear Mr. McCarthy but rather that I'm busy.

And I do thank you again for taking the time out of your busy life to write me.

Sincerely,
Elizabeth McNeal Jennings
Elizabeth McNeal Jennings

February 24, 1953.

Mr. Reginald Poland, Director,
Norton Art Gallery,
West Palm Beach, Florida.

Dear Mr. Poland:

We are enclosing a bill for the Stuart Davis which
you acquired for the museum.

In referring to the consignment, I find that we also
have listed under the Norton Art Gallery two oils by
Wallace Reiss. If you are through with these, will
you please be good enough to ship them to us as we are
running very short in Reiss paintings and have a number
of inquiries.

Sincerely yours,

EGH:l

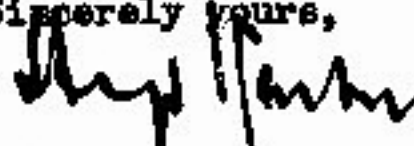
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Fifth-Knowing how your sister feels (and rightly so) about certain shows by certain painters I would like her to clearly understand that I AM a PROFESSIONAL artist-painter, as defined by Mr. Alfred Frankfurter in his editorial in the February issue of "Art News". I paint five days in the week in my studio and I do not paint on Sundays. The fact that I am not dependent for my living on sale of paintings should really make me a better artist because I can paint freely without regard as to whether a painting sells or doesnot sell. Whether I am such a "better artist" I leave it to you and your associates and friends to judge.

With best wishes.

Sincerely yours,



HUGO KASTOR
522 Fifth Ave.
New York 36, N. Y.

HK:GE

P.S. The Katman painting which I bought from you for the Museum of Modern Art shows up beautifully, I think. Have you seen it at the Museum?

Forest City Dress Co., International and Brown Shoe Companies and many others of equal size.

St. Louis is the home of a number of important art patrons among whom are Joseph Pulitzer, Morton May, Vladimir Golschmann, Joseph Werner...to name a few. Our City Art Museum is one of the finest in America.

And St. Louis has its share of artists of note: Siegfried Reinhardt, Fred Conway, Charles Quest, Fred Becker, Paul Burlin, Werner Drewes....but what the city lacks is representative work by leading artists in other sections of the country--and our wealthy clientele is hungry for it. The Saturday Gallery would like to bring the work of America's finest artists to St. Louis and make it the progressive art center of the midwest.

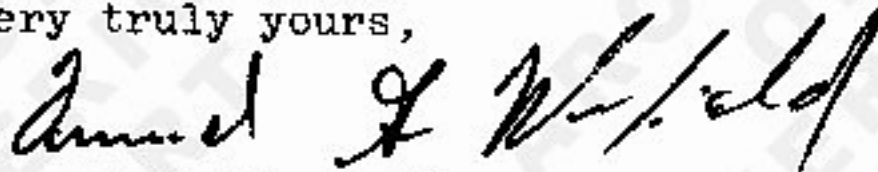
I am convinced that with the current trend of business and the unusual interest in fine art that is prevalent in this part of the country that I could open new markets for your work. I would like to act as your midwestern representative and promote your work in a realistic fashion to those persons who heretofore could only read about you. It could be very profitable to you not only financially but also through public relations and publicity.

If you should have gallery commitments perhaps you could make arrangements to allow a midwestern representation which would allow you to reap the extra benefits that we can offer.

If you are interested, I will be happy to hear from you. If there are any questions you would like answered or if you want business references, etc., I will supply them without delay.

Thank you for your consideration.

Very truly yours,



Armand G. Winfield

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SATURDAY GALLERY

Armand G. Winfield, Director

Telephone CH 7408

111 North Third Street
St. Louis 2, Missouri

SUITE 111 IN THE FABULOUS OLD MERCHANTS' EXCHANGE BUILDING

February 20, 1953

Miss Georgia O'Keefe
Taos, New Mexico

Dear Miss O'Keefe:

I would like to tell you a little about our gallery because I think it will open a new horizon for you and your work in our rich Mississippi Valley area.

The Saturday Gallery was opened on a purely experimental basis in June 1952. It was open only on Saturdays--thus its name. Since its inception the response to it has been so overwhelming that I have decided to expand its facilities and make it a full time organization. Of the half dozen galleries in this metropolitan area of over a million persons, ours is the only one that is solely a gallery and solely interested in contemporary American artists.

The Saturday Gallery is on the ground floor of the historic Merchants' Exchange Building, one of this city's time honored landmarks. In the heart of the financial district, the Gallery overlooks the Mississippi River and the new Jefferson Memorial Expansion Park. The Gallery is accessible by all major public transit lines and there are ample parking lots operated by the city nearby. There is much pedestrian traffic through the building and our show windows are on the main thoroughfare and seen by all. The Saturday Gallery has over one hundred feet of hanging space. We are insured all risk and the building is patrolled day and night.

My own background in this field is broad. Beside owning a small gallery in New York City, I have held staff positions on three museums: Assistant Curator, Franklin and Marshall College Museum; Staff Member, the Newark, N.J. Museum; Chairman of the Art Display Committee and Assistant to the Curator of the University Collections, Washington University here in St. Louis. My background has also included executive posts in advertising and public relations. My primary interest in the Saturday Gallery is promoting fine art in this fertile market.

St. Louis is an old city...a growing, progressive city...and an economically stable city because of its diversified industries including such companies as Ralston-Purina, Monsanto Chemical Co., Anheuser-Busch, Magic Chef, McDonnell Aircraft,

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March 4, 1955.

Mr. Boris Mirski,
166 Newberry Street,
Boston, 16, Massachusetts.

Dear Boris:

Unless I hear from you to the contrary, I am going to Boston a week from tomorrow, Thursday, March 12th, I will take a 9 o'clock plane, and would like to go directly to David Aronson's studio, or meet him at your gallery upon my arrival. If he would like me to go directly to his studio, would you please send me the address.

Sincerely yours,

Carl

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February 25, 1968.

Mr. Marvin P. Garner,
Chairman, Art Department,
State University Teachers College,
Potsdam, New York.

Dear Mr. Garner:

Thank you for your letter.

I am very pleased that you were successful in your request to the president. As I mentioned during our conversation, it is not a matter of a \$300.00 sale for Marin, who really manages very well - to say the least. It is a continued effort on our part to impress an institution with its responsibility to an artist in having a one man show, and in this case the token guarantee is entirely satisfactory. We shall see that you have a choice of several pictures in the price range of \$200.00 to \$300.00.

Are you planning to come before the pick-up date to make a personal selection? Or, shall we choose twenty paintings and drawings in advance? Publicity material will be mailed to you in the near future.

Sincerely yours,

EGH:l

WOMEN'S CITY CLUB OF NEW YORK

HOTEL SULGRAVE • 646 PARK AVENUE • NEW YORK 21, N. Y. • TRAFALGAR 9-8181

MRS. CARYL R. GRANTHAM
Executive Secretary

February 27, 1953.

Dear Mrs. Halpert:

We are pleased to advise that at our suggestion Mr. Hugo Kastor will exhibit some of his recent paintings in our clubrooms.

We understand that there are some paintings being shown which you have not seen and you and your associates are cordially invited to visit the exhibit which will be held from March 2nd to March 31st 1953, 10:00 A. M. to 6:00 P., except Saturdays and Sundays.

With best wishes.

Sincerely yours,

Caryl R. Granttham

Caryl R. Granttham
Executive Secretary.

Mrs. Edith Gregor Halpert
c/o The Downtown Gallery,
32 East 51 Street,
New York, N. Y.

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February 20, 1953.

Mr. Robert Markson,
350 Beacon Street,
Boston, Massachusetts.

Dear Mr. Markson:

By this time you will have received the
photograph of the Levine painting, which
is not as small as you seem to imagine -
in fact it measures 36" X 40", and is
priced at \$3,000.00.

I am exceedingly anxious to hear your re-
action to the photograph and look forward
to seeing you and Mrs. Markson in New York
very soon.

Sincerely yours,

CA:1

March 8rd, 1953.

Mr. Kenneth Franzheim,
2402 Crawford Street,
Houston, 4, Texas.

Dear Mr. Franzheim:

Just as a matter of curiosity, I am writing to you in relation to the sculpture project discussed in our correspondence of about two months ago.

Mr. Zorach will be free very shortly to assume any new commissions, and I shall be glad to hear how your plans are developing.

Sincerely yours,

EGH:1

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334 ILLEHAW DRIVE, SARASOTA, FLORIDA

February 24, 1953

Dear Edith Halpert,

After the trouble you have taken to answer my letter, I am sorry to have to tell you that the committee of which I was a member has disbanded.

Although we had already started work on the project of a national exhibition, we came to the conclusion after a couple of conferences with the powers that be that it might be a bit premature to attempt an exhibition on such a scale during this first year of the Summer Festival of the Arts. Consequently, we have bowed out, leaving the Festival management to carry out whatever plans they may see fit, probably on a somewhat more modest scale.

We still hope that after the ice is broken this first year there may be an opportunity to carry out plans such as we were working on sometime in the future and if so, we shall certainly refer to your advice.

With many thanks again and best personal regards,

Sincerely,

Eleanor Hodgins

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

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NA 094 PD=WUX HOUSTON TEX 17 957A=
MRS EDITH HALPERT, DOWNTOWN GALLERY:
=32 EAST 51 ST=

= NEED STUART DAVIS PICTURE FOR DEFENBACHER SHOW OF OUR
COLLECTION MARCH 27. ADVISE COLLECT IF YOU CAN SHIP
PICTURE DIRECT TO FORT WORTH TO MEET THAT DEADLINE=

ROBERT D STRAUS=

27=

COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

February 25, 1963.

Mr. Stuart R. Purser,
Department of Art,
University of Florida,
Gainesville, Florida.

Dear Mr. Purser:

We shall be glad to let you have one of Zarbe's paintings for your exhibition to be held from March 14th to April 14th.

We have selected an important example of his work, the name of which is listed below. The insurance valuation is two-thirds of the selling price. Will you please place this before the painting is picked up. Incidentally, what packer are you using? And, what arrangements have you made regarding the date of collection?

Sincerely yours,

EGH:l

"Two Actors" by Karl Zarbe.	Size 40 I 50".	\$111.	Selling Price \$1,200.00
-----------------------------	----------------	--------	-----------------------------

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2. If you feel you need advice:

- Museum officials
- Dealers
- ☒ -Decorators
- ☒ -Friends and family

3. Buying:

- Bargaining is out.
- Exceptions?
- Work sent on approval.
- Paying by installments.

(C) How to Get the Most Pleasure out of Your Collection:

1. Framing:

- Choosing a frame if one is not provided.
- Matting.
- Glass or no glass
 - Protection vs. reflection
 - Why generally used for water colors.

2. Displaying your collection:

- Hanging
 - double hooks to prevent shifting
 - height, relation to furniture, eye-level, etc.
 - one and two line, symmetrical, asymmetrical, etc.
- Racks, portfolios, cabinets, etc.
- Lighting
 - natural and artificial

3. Keeping a fresh eye for your pictures:

- By rotating the collection
 - storage problems
 - frames with removable backs
- By lending to exhibitions.

ETCHINGS • PAINTINGS • WATER COLORS • FINE FRAMING • OIL PAINTINGS RESTORED



BORIS MIRSKI • ART GALLERY

166 NEWBURY STREET • BOSTON 16 • MASSACHUSETTS • PHONE COMMONWEALTH 6-5894

February 24, 1953

Was this filled?

Dear Edith,

The enclosed check is in partial payment for Zerbe's "Hooded Figure" sold to Mr. & Mrs. Stephen Stone for \$1200.00. Steve told me that when he returns from Puerto Rico substantial payments will be made.

Mr. Lloyd Goodrich was here and he enjoyed the African show very much. Every time he priced something I had to tell him that you had already bought it. He said that Edith is always there at the right place and at the right time buying the nicest things.

Soon I shall send the of David Aronson's pictures.

Your visit here was so very welcome.

Faithfully,

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1953 FEB 24 AM 11 54

NA063 PD=SAN FRANCISCO CALIF 24 823A=

EDITH HALPERT, THE DOWN TOWN GALLERY:

32 EAST 51 ST=

WOULD LIKE PHOTOGRAPHS OF ANY OF THE PIECES WE HAVE
NEED BY THURSDAY=

WHITNEY ATCHLEY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

February 24, 1953

Dr. Saul Schluger
2600 Boulevard
Jersey City, N. J.

Paul Burlin	
"The King and Queen Draw Lots"	\$ 650.
Karl Zerbe	
"The Beauty Shop"	550.
Rufino Tomayo	
"Woman Selling Eggs"	450.
William Zorach	
"Serenity"	800.
John Marin	
"Deer Isle, Maine"	900.
Ben Shahn	
"Man Lying Down"	55.
Jonah Kinigstein	
"Beast in Red, grey and black"	}
"Man, Woman and Bird"	
	95.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1 Silver Taurus - date? 1949 B-3709

Done - Loony - 25 x 32 - 1943

Convolutions - size ~~36 x 24~~ 9 x 6 1/2
B 11-073

Windows - date 1951 B-8033

cheer
← Clarie hand - d + s 25 x 32 1/4 (193)

← Convul - size (Pabst) 36 x 26

p Meta-Hell - 10-900

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8 Monroe Place
Madison, Missouri
March 1, 1953

Downtown Gallery
35 E. 11th Street
New York, New York

Gentlemen:

I have noted that you recently had an exhibition of oil paintings collected by John Marin.

I am wondering if all of the paintings were sold. I would like very much at some time to acquire an oil or a few oils of Marin. But I am rather reticent as to how to go about it. If you do not act as an agent for selling such paintings, can you send me the name and address of his agent.

Thank you very much.

Very truly yours,

Mrs. William C. McEntyre
Mrs. William C. McEntyre

VII. FUNDS AVAILABLE FOR CONTEMPORARY AMERICAN ART.

1. Funds are available specifically for the purchase and encouragement of contemporary American art. Yes.....No.....
2. During the six-year period 1947 - 1952 approximately the following amounts were spent per annum as follows:
 - a. Purchases.....
 - b. Exhibitions.....
 - c. Cash prizes.....
 - d. Publications.....
 - e. Lectures.....
3. This institution promotes the sale of contemporary American art by:
 - a. A regular sales gallery.....
 - b. A regular sales person.....
 - c. Special sales exhibitions of local art.....
 - d. Special sales exhibitions of national art.....
 - e. Other ways.....
4. How much in actual sales do you average per year? \$.....
5. Local business and industry contributes to the support of Contemporary American art:
 - a. Individually.....
 - b. In cooperation with the institution.....
 - c. In other ways (Please describe briefly any significant local efforts in this field. Where detailed information may be obtained by direct correspondence with local sponsor, please indicate where and to whom AFA can write.).....
6. Other significant local support of contemporary American art is obtained from other sources, such as:
 - a. Associations or clubs.....
 - b. Dealers.....
 - c. Collectors.....
 - d. Institutions.....
 - e. Art schools.....
 - f. Other patronage.....

VIII. OTHER ACTIVITIES.

1. Additional activities in support and encouragement of contemporary American art are carried out by this institution as follows:
 - a. Lectures by staff.....times per year.
 - b. Lectures by invited speakers.....times per year.
 - c. Adult art classes (not offered by affiliated art school).....times per month.
 - d. Children's art classes (not offered by affiliated art school).....times per month.
 - e. Demonstrations in galleries by local artists.....times per year.

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COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

February 26, 1953

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Fred S. Bartlett, Curator of Painting

Dear Mr. Alan:

The pictures which you loaned us for our ARTISTS WEST OF THE MISSISSIPPI exhibition have arrived safely with the exception of the O'Keeffe. The glass on this painting is cracked from one corner to the other and must be replaced before exhibiting. Fortunately the canvas was not harmed. Unless we hear from you to the contrary we will go ahead and replace the glass.

May I hear from you soon?

Sincerely,

FSB/ce

Fred S. Bartlett
E.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 8th, 1968.

Mrs. J. T. Elfin,
Albright Art Gallery,
Buffalo, 22, New York.

Dear Mrs. Elfin:

Thank you so much for sending the clippings, although I became very depressed when I saw the photographs. It certainly wrecks one's illusions, doesn't it?

I am very eager to know how the show is received after the "screams of anguish" disappear.

Sincerely yours,

EGH:l

20 February, 1953.

Mr. Stuart R. Purser,
Department of Art,
University of Florida,
Gainesville, Florida.

Dear Mr. Purser:

This gallery will be delighted to cooperate with you in lending a painting by Karl Zerbe for your Centennial exhibition, opening on March 14th. We will send you his recent painting in polymer tempera, "Kiosk".

The situation with paintings of Ben Shahn is exceedingly difficult as there are none in the gallery available for exhibition at this time. The following are several suggestions of paintings you might borrow for your exhibition:

	Owner
"Nocturne"	Nelson Rockefeller, 920 Fifth Avenue, New York, New York.
"Byzantine Isometric"	Stanley J. Wolf, 2 Shore Road, Kensington, Great Neck, Long Island, New York.

The fine painting, "The Anatomical Man" was sold to a Florida collector by the Clearwater Museum. We do not know the name of the owner, but I am sure that if you will communicate with Miss Jenny Lind, Secretary at the museum, she will tell you who he is; and I should imagine it would be a happy thought if you would exhibit this painting, permanently located in Florida. In any case, we would prefer that you communicate directly with the owners, so that you may make the necessary arrangements for transportation, insurance, etc. directly with them.

Sincerely yours,

CA:l

March 12th, 1968.

Miss Peggy Lewis,,
Charles Fourth Gallery,
Box 207, New Hope, Pa.

Dear Peggy:

Enclosed you will find consignment for the Shahn prints you are showing. We can allow you 25% commission on the prints. The prices listed on the consignment form are the selling (retail) prices, and you will deduct your commission from this amount. Please make all checks payable to the Downtown Gallery and not to the artist.

I would suggest that, if possible, you only take orders on the examples you have hanging in your show. We will supply extra prints to be delivered to the customers.

Sincerely yours,

CA:1



TELEPHONE FRANKLIN 2-7070
EDWARD BYRON SMITH
EXECUTIVE VICE PRESIDENT

THE NORTHERN TRUST COMPANY

FIFTY SOUTH LA SALLE STREET

CHICAGO 90, ILLINOIS

February 27, 1953

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I am enclosing my check for \$350.00, and
I am very pleased indeed with the Sheeler. If
any others come in around the same size, I would
appreciate hearing from you.

Sincerely,


Executive Vice President

For to publishing information regarding sales transactions,
assessments are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 16th, 1958.

Mr. Edward Root,
Hotel Lowell,
East 63rd Street,
New York, 21, New York.

Dear Mr. Root:

Enclosed you will find a photograph of the Stuart Davis painting, "Viss", recently acquired by the Museum of Modern Art. Accompanying it is the statement by Davis about his use of lettering, and also some general ideas concerning his present work.

As we have very few copies of this statement, we would appreciate its return.

I did enjoy seeing Mrs. Root and yourself on Saturday, and I hope I may call on you very soon again.

Sincerely yours,

Cal

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

March 5, 1953


OFFICE OF THE DIRECTOR

Dear Edith:

The Western New York Exhibition opened last night amid much fanfare, and nearly 700 people turned out for it. The show looks fine--perhaps better than the last couple of years where we had to crowd the oils too much. I am sending you a catalogue under separate cover so that you can see how the whole thing looks after your little daggers, stars, etc., are put on to indicate the votes.

It was wonderful to have you up here, and I'll look forward to seeing you in New York before too long.

Sincerely yours,


Edgar C. Schenck
Director

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

ECS:eb

P.S. Your letter has just come in. We'll be glad to reimburse you for whatever you paid between New York and Buffalo and back. For God's sake don't limit yourself to an upper which is to my mind a Medieval form of transportation.

E. C. S.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS 15. OHIO

March 12, 1953

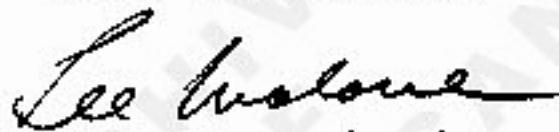
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Miss Halpert:

I do want to thank you for your really generous offer of five hundred dollars (\$500.00) on our Harnett painting. I am sure that it is only out of a special friendship that Knoedler's have offered me slightly more. But, inasmuch as we need the money here for a special project, I will greatly appreciate your releasing the picture to that firm when they will call for it in the next few days.

Thanking you again for your good interest as always, I am

Yours very sincerely,


Lee Malone, Director.

LM:jv

cc: Mr. Coe Kerr
M. Knoedler and Company
14 East 57th Street
New York, New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POPULAR PUBLICATIONS, INC.

205 EAST 42ND STREET

NEW YORK 17, N.Y.

HENRY STEEGER
PRESIDENT

March 9, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks for your letter of March 5th.

I'll go into this business of disposing of the collection and let you know shortly what my plans are. I shall look forward to visiting the Downtown Gallery one of these days.

With kindest regards,

Sincerely,

Henry Steeger

HS:nd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who has been deceased for 60 years after the date of sale.

1109
4900

POCKET BOOKS

630 FIFTH AVENUE

NEW YORK 20, N. Y.

CIRCLE 5-6400

INC.

Cable Address: POCKETBOOK

PUBLISHERS

March 16, 1953

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

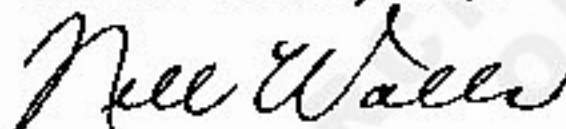
Thank you for letting us know that your permission covering the use of the paintings, WOOLWORTH BUILDING by Marin and MINERS' WIVES by Shahn in our "Pocket History of American Painting" by James Thomas Flexner, was granted for this specific purpose only.

If we are able to dispose of the translation rights of our book, would you have any objection to the foreign publisher using sheets of our illustrations or, in the event for some reason they could not buy the physical sheets, our giving them permission to reproduce the illustrations mentioned above? This, of course, would only be in connection with the translation of our book - not otherwise.

We shall look forward to hearing favorably from you, and with this go thanks in advance.

Sincerely

Pocket Books, Inc.



Neil Walls

W

Publishers and distributors of books for the entire family

POCKET BOOKS • CARDINAL EDITIONS • LITTLE GOLDEN BOOKS • GOLDEN RECORDS • GIANT GOLDEN BOOKS

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March 12th, 1955.

Mr. Boris Mirski,
166 Newbury Street,
Boston, 16, Mass.

Dear Boris:

I am definitely planning to come to Boston on Tuesday, March 17th, and would like to meet David Aronson at your gallery at 10.45 a.m., after which I would like to go with him to his studio and select the paintings for our forthcoming exhibition.

Time is growing exceedingly short and it is really necessary that we get this show organized as soon as possible.

Unless I hear from you to the contrary, and unless flying is impossible on Tuesday morning you may expect me then. Looking forward to seeing you -

Sincerely yours,

CA:1

Copy to Mr. David Aronson.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained to the artist's estate.

4. Cleaning and Preservation:

- Effects of dirt, temperature, humidity, light and dark.
- Consult "your family restorer" on all major problems.
- Don't try it yourself, especially with soap and water.
- A few things you can do safely if careful:
 - Turps and benzine for surface dirt on oils.
 - Keying stretchers.
 - Others?

5. Improving your collection:

- The common experience of developing taste
 - anonymous examples.
- Exchange and resale
- Advantages of giving to museums or ^{public} ~~tax-free~~ institutions:
 - tax deductions.
 - benefits to artists and public.
 - personal satisfaction.

6. Conclusion:

- Strength of character needed to resist virulent form of collecting bug.
- Quality, not quantity, counts.

Business man

March 5th, 1958.

Mr. Lee Malone, Director,
The Columbus Gallery of Fine Arts,
East Broad Street at Washington Ave.,
Columbus, 15, Ohio.

Dear Mr. Malone:

Thank you for your letter.

I seem to be on the spot in connection with the Little
Harnett, and may just as well tell you the realistic facts
so that you can understand the situation.

While I am not comparing the current values with the
past purchase prices - say, in the year 1918 - I feel that
the figure suggested by you is greatly exaggerated. I doubt
whether we can get that amount "retail" for so small, al-
though very handsome, an example. The most I could possibly
take a chance on, and that only to ingratiate myself with
the museum, would be \$500.00. We have a number of Harnetts
in our collection, and this would represent a time invest-
ment, in the hope that values will increase so that perhaps
in 1960 (Who should live so long?) this gallery can ask
\$1000.00 or more.

As a matter of fact I had planned to offer you a credit
of \$500.00 against a contemporary painting, but shall send
a legal check for that amount to the museum if you agree.

Sincerely yours,

EGH:1

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MAYO CLINIC

ROCHESTER, MINNESOTA

March 2, 1953

ADMINISTRATION

G. S. SCHUSTER
J. W. HARWICK
E. H. WELD
R. P. KINGSBURY
H. A. BLACKMUN
R. C. ROESLER
K. J. LADNER

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Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mr. Alan:

Thank you for your letter of February 17.

We have reread our contract with Mr. Zorach and agree with your interpretation that an additional payment is now due inasmuch as Mr. Zorach has proceeded direct to full scale work without the intermediate models. Accordingly we are enclosing our check in your favor in the amount of \$4,500.

According to our interpretation an additional payment of \$2,250 will be due upon the completion of the full-size clay model of the fourth figure. These, as you know, we are approving on the basis of photographs. An additional payment of \$2,250 will then be due when the plaster casts of all four figures have been delivered to the foundry for metal casting. We trust this is in accordance with your interpretation.

Yours very truly



G. S. Schuster

601 - 220, 2, 4500 -

- 2 -

Big Bear via television, radio and newspaper advertisements, will thoroughly publicize this showing and the Detroit Free Press is doing a double-page, Sunday Roto feature on the exhibit.

In addition, a major national magazine (Life) has evidenced a very definite interest in shooting a picture story on the exhibit.

Through these various phases of promotion, we feel that in 30 days, more people than ever in Detroit's history will have an opportunity to see and enjoy paintings. We also feel that this will be a revitalization of interest in art in all of its forms. And most important of all, we believe that this exhibit will generate an interest in collecting.

We would like to further incite interest in this unique exhibition by putting on display for the opening days of the exhibit or the entire exhibit period, if you so desire, paintings done by contemporaries such as Ben Shahn or John Marin.

We would like to offer your painting for sale if acceptable to you, if not, than on a purely exhibition basis. (The accompanying publicity would be of inestimable value to us in developing local interest in art] and we hope it would be similarly so for you.

We would deposit the picture with the Institute of Arts each night for safe keeping, insure it in any amount you desire, pay all costs for shipment to and from New York, and post armed guards around it during store hours.

We realize that this is a most unusual request, but this exhibit will be of a most unusual nature and requires the aid of a major art personality to give it the impetus it needs to arouse the full interest of this community.

I would appreciate a reply from you at your earliest convenience relative to your interest in this proposal. If there are any questions you need to know, I would be most happy to hear from you via collect wire or collect telephone call at Wo. 5-7400.

Cordially yours,



Sam Arnold
Public Relations Director

SA:ss

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March 10th, 1955.

Mr. Armand G. Winfield, Director,
Saturday Gallery,
111 North 3rd Street,
St. Louis, 2, Missouri.

Dear Mr. Winfield:

Miss Georgia O'Keeffe forwarded your letter of February 20th to us.

Mrs. Halpert and I have read and discussed this communication and have found it extremely interesting. In all probability, you have also written to other artists associated with this gallery. If you will let us know who they are we feel that we might be able to consign some paintings to you, and to work out an arrangement which would be of mutual benefit.

I shall look forward to hearing from you in the near future.

Sincerely yours,

CA:1

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

March 10, 1953

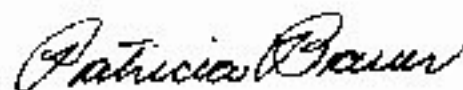
Mrs. Edith Halpert
The Downtown Galleries, Inc.
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

On February 17 Mr. Straus wrote to you concerning the shipping charges involved in forwarding the Stuart Davis picture to the University of Illinois for exhibition, a copy of which letter is enclosed.

To date he has not heard from you, and, since the shipping company is naturally requesting payment, he would appreciate your answering his letter as soon as possible.

Very truly yours,



Patricia Bauer
Secretary

pb
Enclosure

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UNIVERSITY OF FLORIDA • GAINESVILLE
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Department of Art

February 25, 1953

EN

Miss Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

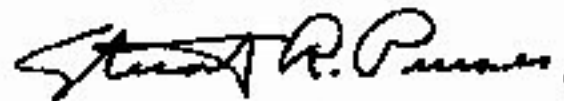
Dear Miss Halpert:

I want to thank you for your letter of February 20th stating that you will be able to send us one of Carl Zerbe's paintings. I am sorry to hear that you will not be able to send one of Ben Shahn's paintings at this time. We are writing to Miss Lind to see if we can secure the painting that you suggested.

In several days you will receive a letter from Mr. Anderson, who is our exhibition chairman giving you shipping instructions.

I want to thank you for your assistance with this exhibition.

Sincerely,



Stuart R. Purser, Head
Department of Art

SRP:bw

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 3rd, 1933.

Mr. Leo Gathman,
1255 N. State Street,
Chicago, Illinois.

Dear Mr. Gathman:

So that you have enough time to pack your bags
and make reservations, I am sending this special
note inviting you to the party, next Monday
March 8th, in honor of Paul Burlin.

The party is from 5 to 7 - and I will have a
glass ready for you.

Sincerely yours,

EGH:1

About a year ago AFA received a grant from the Jean Tennyson Foundation to set up a new kind of educational art service in the form of a Color Slide Lecture Series. Last summer a questionnaire was sent to AFA Chapters and other likely users to find out, among other things, what would be the most desirable subjects to start with. From over 200 replies we were able to plan the first five basic lectures: two on Italian Renaissance painting; one on the great Flemish and Dutch artists; and two on French painting up to and including the 20th century. These have been selected and prepared with complete texts, by Dr. H. W. Janson, author of "The Story of Painting for Young people" and Chairman of the Department of Fine Arts, Washington Square College, New York University. The color slide lectures will circulate in much the same way as AFA traveling shows, and a full description of the new service will be sent out shortly. One of the major purposes of the grant is to make available first-rate material for general art education at the community level.

Last October after careful study of AFA's financial condition our President, Thomas Brown Rudd, requested aid from the Carnegie Corporation of New York. He asked for an emergency grant to balance 1952's operating loss, and specific amounts for 1953 to help out with the cost of administration, an anticipated Magazine deficit, and for the development of AFA Membership. The Carnegie Corporation, long a patron of the arts and friend of the Federation, responded with generosity allocating a total of \$36,000 to meet Mr. Rudd's request.

Two items of news arise from the immediate results of this grant. First, AFA has now a fully qualified Membership Secretary, Miss Virginia Field whose background includes experience as a staff member of the San Francisco Museum of Art, work on membership campaigns conducted by an advertising agency, and several years of New York gallery experience.

Thanks also to the Carnegie grant, AFA will be able to do some long-needed field work. The Director and Assistant Director have already planned trips out across the country to call on Chapter Members and to find out first-hand what our services are accomplishing, what they lack, and how they can be improved. This month Thomas Messer tours New England to inspect AFA exhibitions on-the-spot, while your Director travels to Indiana and western New York where two regional conferences of AFA Chapters have been organized to discuss common problems and seek ways of closer cooperation. The Indiana meeting will be held on March 27th at the John Herron Institute, Indianapolis, with Wilbur Peat the Director as Host. On Saturday, the 28th, a similar conference will take place in Buffalo, where Edgar Schenck, Director of the Albright Gallery, is making the arrangements.

Of the Convention, let me say in closing that a committee of Trustees is now at work on plans for the time, place and program of the annual meeting, and that the result of their deliberations will be the major text of our next letter to the Members.

Cordially,

Burton Cumming

Burton Cumming
Director

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The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • Sacramento 2-2452

March 16, 1953

Dear Member:

Until the AFA Newsletter takes concrete shape again we shall continue to send out these informal letters about happenings and plans of the Federation to the Membership. This month the top news is the AFA Benefit Exhibition, "Landmarks in American Art", on view til March 28th at the Wildenstein Gallery in New York. This is also a good occasion to mention the forthcoming revised edition of Who's Who in American Art; a new Color Slide Lecture Service; the Carnegie Grant for AFA development; regional conferences in Indiana and western New York; and the next annual meeting and convention. The two inclosures speak for themselves.

"Landmarks in American Art" is the happy result of an immense amount of cooperative effort on the parts of our Trustees, special committees, and lending Chapters and Members. The exhibition presents a survey of the highlights of American painting from 1670 to 1950. Eleven specialists in American art, under the Chairmanship of Lloyd Goodrich, selected first the most representative and important American painters, and then a significant and characteristic work by each to make up the show. Federation Chapters and individual Members from coast to coast responded generously with loans and by assuming a good share of insurance and handling costs. The result is a stunning collection of 62 works of American art showing nearly 300 years of its development at the hands of our best artists. Some of the most appreciative praise of "Landmarks" has come from Europeans to whom it offers the first chance of seeing a representative spread of American masterworks in one exhibition. The opening night was a most gala occasion and rewarded the three hardworking Chairmen of the Benefit, Mrs. Elizabeth Houghton, Mrs. Elizabeth Nevas and Mrs. Eloise Spaeth with the material satisfaction of over \$7,000 in ticket sales.

Almost every painting is reproduced in the catalog of the exhibition, which is sure to become a collector's piece in itself. The author is John I. H. Baur, well-known writer on American art and Associate Curator of the Whitney Museum. It can be obtained at cost (\$1.00) directly from Messers Wildenstein, 19 East 64th Street, New York City, who have kindly underwritten the expense of publication.

As to the new Who's Who we would simply like to stress the fact that the \$5.50 pre-publication discount described on the enclosed folder is available only to AFA Members.

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UNIVERSITY OF FLORIDA • GAINESVILLE
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Department of Art

February 28, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

The painting by Mr. Zerbe will be insured from the time it is picked up at your gallery. We are instructing Budsworth and Company to collect the painting the first week in March.

Respectfully,

Edward A. Anderson
Edward A. Anderson
Exhibition Chairman

EA:bw

HM

Please make consignment
"Körk"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

March 4th, 1955.

Mr. Alfred Frankfurter, Editor,
The Art News,
654 Madison Avenue,
New York, 21, New York.

Dear Dr. Frankfurter:

Naturally, we are very eager to cooperate with you, as it is unquestionable to our advantage to do so. However, we are confronted with a very serious problem, as are many other dealers, in connection with your new deadline. Working as we do with living artists, we are not in a position to arbitrarily organize an exhibition and have the paintings on hand at any specific time. No matter what arguments we offer, and how much the artist wants to please us, it is humanly impossible to deliver to us paintings for a new one man show until a very short period before the opening. Frequently the artist retains his last five or six pictures for finishing touches or for further reference, and invariably these last pictures, which are most important in relation to news, arrive at the gallery one day before hanging time.

By the same token the reviewer cannot get a full perspective of the artist's development or contribution, and everybody along the line is very unhappy. On many occasions the paintings are borrowed from museums or collectors. Naturally, these are among the important examples; but, with all the borrowing current today we really get these paintings not much before a week in advance of the show.

There you have our tale of woe. It is not unique, and I am sure that you have heard it repeatedly. Perhaps if we had a conference, something could be worked out to create better public relations with the artists in connection with the press. Circumstances have created an unfortunate impasse, but there must be some solution for this truly serious problem.

We are very much impressed with your increased circulation, and certainly would love to take advantage of it. What do you suggest in the face of our big problem?

Sincerely yours,

EGH:l

P.S. That was a swell article on the subject of amateur art.

March 4th, 1953.

Mrs. Cyrus McCormick,
10 Grace Square,
New York, New York.

Dear Mrs. McCormick:

I was very pleased to see that your account had
been reduced to \$800.00.

Perhaps you can arrange to complete the payments
at this time so that we, in turn, may finally
straighten out our records with the artist. I
shall be most grateful to you.

Sincerely yours,

EGH:l

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 3rd, 1953.

Mr. Morton May,
Famous Barr Company,
St. Louis, Missouri.

Dear Mr. May:

In the event that you are planning to be in New York during the period of March 9th to the 28th, I hope that you will make a special effort to visit the gallery. Paul Burlin, whom you must know, is having a one man show, comprising paintings produced during the past three years since his previous exhibition. The collection is really so exciting and so outstanding that I am sure you will enjoy the experience of seeing the group as a unit.

It will also give me an opportunity to meet you. I look forward to your visit.

Sincerely yours,

ECH:l

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 24, 1953.

Mr. Ralph H. Norton,
253 Barcelona Road,
West Palm Beach, Florida.

Dear Mr. Norton:

It was good to hear from you on my return from Buffalo
and Detroit.

The paintings we selected for the O'Keeffe exhibition
now current at the Dallas Museum and about to be shipped
to Delray represent truly peak examples of different
periods and directions in O'Keeffe's career. Naturally,
I have personal favorites which represent my reaction to
specific subject matter in the group. Aside from that
and with the exception of the small paintings chosen for
home consumption, I am sure O'Keeffe would be happy to be
represented with any example that you may select. As a
matter of fact, I do not think it would be possible to
choose from a better group at any time.

My best to you and Mrs. Norton.

Sincerely yours,

EGH:1

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it should be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. Y-2847 OR Y-2848

March 8, 1953

Miss Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I hope that the Fredenthal paintings arrived in good condition. I have been so busy that I have neglected to write you about the exhibition. It was fine and was such a foil to the Gertrude Schweitzer watercolors that were shown at the same time that the galleries were unusually interesting. Nothing sold, as you know and I am sorry. We want to thank you for sending the collection.

With best regards, I am

Sincerely yours,

Eleanor Underdonk
Eleanor Underdonk
Curator of Art

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7 March 1953

Mr. Otto Spæth
640 Park Avenue
New York 21, N. Y.

Dear Otto:

Edith suggested that I write you to advise you that in connection with borrowing Nathaniel Saltonstall's painting by Paul Burlin it might be most practical to communicate with his secretary in Boston:

Miss Aveline F. Goughlin
Saltonstall and Norton
35 State Street
Boston 9, Massachusetts
Telephone: Lafayette 3-8176.

As I believe Edith told you, Nat, himself, is at present in Florida.

Sincerely yours,

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WESTERN UNION

W. P. MARSHALL, President

SYMBOLS

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VLT=Int'l Viceroy Ltr.

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LA638

LAHA045 MIN NL PD=AH LOS ANGELES CALIF 17 53 MAR 17 PM 7 57

MISS EDITH HALPERT DOWNTOWN GALLERIES=

32 EAST 51ST ST NYK=

PLEASE SEND PHOTOGRAPHS, SIZES AND NET PRICES TO ME OF
ANY PAINTINGS YOU HAVE BY HARNETT, PETO OR OTHER TROMP
L'OEIL PAINTINGS. THANKS AND BEST WISHES=

DALZELL HATFIELD=

Ambassador Hotel

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

February 25, 1953.

Mr. William E. Woolfenden,
Curator in Charge of Education,
Detroit Institute of Arts,
5200 Woodward Ave.,
Detroit, 2, Michigan.

Dear Mr. Woolfenden:

I finally got back to my noisy nest, and am still enjoying the trip in retrospect. It is amazing what a different perspective one gains in seeing the museums first hand and in meeting the very nice people associated with them.

On my flight home I suddenly developed an idea which I should like to pass on to you. In our conversation we spoke of the necessary participation of the large public as opposed to the earlier days and the earlier social set-up of a few concentrated and almost consecrated trustees. The thought I have is as follows:

Suppose you choose an American painting that the museum really wants to own, one priced in a lower category - certainly not over \$1000.00. This picture is hanging in a prominent place with accompanying placard stating that the museum would like to give the large public an opportunity to participate in the purchase of the painting for the museum. A genteel box with slots could be placed on a genteel table close by. The placard could also state that small contributions of any size would be welcome and that all such contributions are entirely tax deductible. When the desired amount is obtained, an honor roll could be placed near the picture with the statement that the following had presented the painting to the museum.

The details could be worked out in various other ways, but I am really convinced that there would be a considerable response with the public becoming more and more interested in the fact that the museum belongs to them. The snob appeal would be counteracted very quickly, and I feel that at least one picture a month could be so acquired with the ante increasing as time progresses.

So much for that.

Regarding the pamphlet I mentioned, Lloyd Goodrich, Jack Bauer and I are meeting next Thursday afternoon to prepare an outline. We have some cute ideas about getting Steinberg or Osborn to make illustrations and to keep the little pamphlet as un-stuffy as

Adele Lawson

Palmer House Galleries

CHICAGO 3, ILLINOIS

FRanklin 2-0790

March 17, 1953

Mr. Charles Alan,
Associate Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mr. Alan:

We are returning the Marin Etchings to you today by
prepaid express.

I am sorry that we did not make any sales. The first show
we have ever had that we did not do so, but as popular as the
exhibit was, people were disappointed because I did not have any
watercolors.

Thank you very much for you cooperation.

Sincerely,

Adele Lawson

AEL/MS

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W. S. BUDWORTH & SON, Inc.

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

PHONE COLUMBUS 5-2194

424 WEST 52nd ST., NEW YORK 19, N. Y.

ESTABLISHED 1867

March 17, 1953

W. S. Budworth & Son, Inc.
Downtown Gallery
32 E. 51st St.
New York City

Gentlemen:

Pursuant to telephone call this morning we quote as follows from our letter to the Pennsylvania Academy of March 12th covering our report on the Geo. L.K. Morris plaster, "Revolving Space", which was received here damaged, and which piece was returned by us to his studio today:

"This delicate plaster is in very bad order and is cracked in many places and loosened, and we have left the pads and cord on to hold same together."

Faithfully yours,

W.S. BUDWORTH & SON, INC.

BY

Charles A. Phelan
Secy.

CWJ/as

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MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

February 27, 1953

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

We are happy to lend you Reuben Tam's painting of
THE SEA for your exhibition from March 30th to April
18th.

Best of luck with the show.

Sincerely yours,

Mahonri S. Young

Mahonri S. Young
Acting Director

MSY:mg

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 24, 1955.

Mrs. Mary F. Williams,
Randolph-Macon Woman's College,
Lynchburg, Virginia.

Dear Mrs. Williams:

When I returned from a lengthy trip, I found the correspondence which passed between you and Mr. Alan. I, too, regret that I did not have the pleasure of meeting you. We, New Yorkers, were really knocked out with a special type of flu, but I recovered enough to go off on a long trip to judge a show, etc.

Now, we shall be glad to send the pictures to you, and have noted the Berkeley pick-up date. Of course, we should very much like to have one of the paintings remain in your collection. That is our end of the job as agents for the artists, and we adore making sales. On the other hand, we continue to cooperate in educational work, but have reason to feel considerably cheered by the general response throughout the country among museums, universities and the public.

When you are next in town I hope you will drop in. It will be so nice to meet you.

Sincerely yours,

EGH:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 24, 1955.

Mr. Whitney Atchley,
688 Sutter Street,
San Francisco, 2, California.

Dear Mr. Atchley:

Fortunately we have three of the prints on hand, and I am sending via airmail delivery.

Your previous letter was not answered more promptly because I was on a trip to Buffalo and Detroit.

I was very distressed to learn about the damages - other than the comb of the fighting cock which had been broken off previously, and which we are holding for future repair. The Levin painting had been restored not very long ago, and any scratches on it must be recent. Will you, therefore, be good enough to report this to your insurance broker making a claim for repairs and for devaluation.

I was under the impression that I had previously advised you of the fact that the prices listed were net and far below the current sales figures, if and when such material is available. I would suggest that you add at least 33-1/3% to the prices given for your commission.

I am very pleased that you like the material I sent you. I shall be grateful for the photographs referred to in your letter.

Sincerely yours,

EGH:1

February 24, 1955.

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Mr. Edward Byron Smith,
Executive Vice President,
The Northern Trust Company,
50 South La Salle Street,
Chicago, 90, Illinois.

Dear Mr. Smith:

Thank you for your letter. I am so pleased that you decided to keep the Sheeler as it really represents a rare opportunity to acquire an example of his work in a complete statement within this price level. A bill is enclosed.

It was a great pleasure meeting you and Mrs. Smith, and I look forward to a visit with you in the near future.

Sincerely yours,

GBH:l

THE MUSEUM OF MODERN ART

NEW YORK 19

OFFICE OF THE REGISTRAR

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

SPECIAL DELIVERY

March 3, 1953

Mr. Charles Alan
Downtown Gallery
32 East 51 Street
New York City

Dear Mr. Alan:

You will receive a formal letter confirming the loans we spoke of on the phone today, but meantime you would undoubtedly like to have a list of the things Hahn Brothers hope to pick up from the gallery Thursday of this week. They are:

Davis: Hot Still-Scape for Six Colors . D.G. Ins 3000.
Marin: Off York Island, Maine) the Downtown Gallery
" Outer Sand Island, Maine)
" Lower Manhattan from the River, No. 1) A.M. anonymous
" Taos Mountain, Pueblo & Mesa) John Marin, Jr.
" Lobster Snack, Deer Island, Maine (anonymous) Ins. 7000
EG Haffner

I'm sorry these international exhibitions must be done in so much of a rush that we ask to borrow before you have the formal letter, and hope that it won't inconvenience you too much. Many thanks.

Sincerely,

Olive L. Bragazzi
Olive L. Bragazzi

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ALEXANDRE RABOW GALLERIES
547 BUTTER STREET
SAN FRANCISCO 2
YUWON 2-2533

February 27, 1953

The Downtown Gallery
32 E. 51 St.
New York, NY

Dear Mrs Halpert,

I wonder if you could help me have a small exhibition of paintings by O'Keeffe. - I could assemble 4 or 5 paintings in this area. If you could give me 8 or 10 of her paintings on consignment, it would make a good show for San Francisco. -

Please let me hear from you, about it.

Most sincerely yours
Alex Rabow

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February 24, 1955.

Mr. Boris Mirski,
Boris Mirski Gallery,
166 Newbury Street,
Boston, Massachusetts.

Dear Boris:

It was swell seeing you even under the hectic circumstances.
I probably held up your work in arranging the show.

Incidentally, can you pick out another mask for me, as I have decided to keep the two which I purchased for Christmas gifts. I want to give one as a house warming present very shortly, and would appreciate your making the selection - bearing in mind that I am a poor working girl and this is really to be a gift.

In checking through some old papers I came across a note, made in March 1952, that two paintings by Karl Zerbe, "Silver Crown" and "Self Portrait" priced at \$250.00 and \$200.00 respectively, were sold by you. We did not bill you for those at the time, and I am wondering whether the sale was actually effected, and if so, what action we should take in relation to the billing. The same applies to the "Hooded Figure" you sold to the Stones.

Let me know how you do with the Africans. I hope the show is a great success. When are you going to pay us a visit?
Best regards -

Sincerely yours,

EGH:1

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

March 2, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

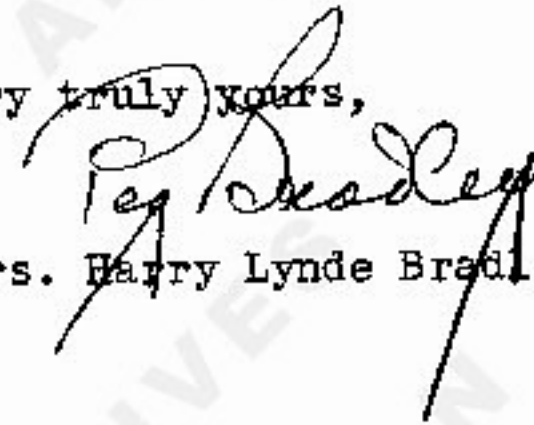
Dear Mrs. Halpert:

Please ship the Stuart Davis to:

Allen-Bradley Co.
136 W. Greenfield Ave.
Milwaukee, Wisconsin

The price of this one I note is \$450.00.
How much was the other one? Please let
me know.

Very truly yours,


(Mrs. Harry Lynde Bradley)

MBB:IB

PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

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February 23, 1953

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Sirs:

This will acknowledge the receipt for exhibition purposes of the following painting:

John Marin
The Fog Lifts - 1949

Very truly yours,

Joh. Schmidt auf Altenstadt
Johann von Schmidt auf Altenstadt
Registrar

JVS:NR

ELIZABETH S. STOKES
ANTIQUES
EAST WEARE, NEW HAMPSHIRE

February 25th
1953

Dear Mrs. Halpert-

Last spring you bought of me at
the Silvermine Antiques Fair, a butterfly weathervane
and at that time told me to let you know if I had any-
thing of especial interest for you.

I expect to have with me next week
at the Show a Bellemey eagle which was found in an
attic in Kittery, Me. I know you are interested
in wood carving and this may be something you would
want.

Sincerely yours,

Elizabeth S. Stokes

Edith Gregor Halpert,
Downtown Gallery,
32 East 51st Street,
New York City

February 20, 1963.

Mrs. H. Hoffman,
15-800 Woodingham Road,
Detroit, 21, Michigan.

Dear Mrs. Hoffman:

Here are the photographs of the paintings by Jacob Lawrence which I promised to send you. As brilliant color organization is one of the features of Mr. Lawrence's painting, these prints hardly do justice to the originals. If, however, any one of them appeals to you, we would be glad to send the painting to Detroit for your approval. The prices are as follow:

"After the Show"	\$400.00
"Make Up"	450.00
"Bull Fighters"	425.00
"Tie Rack"	475.00
"Magic on Broadway"	450.00
"The Curtain"	450.00

Sincerely yours,

GA:1

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Dr. Michael Watter

February 25, 1953.

Paintings on Velvet

Still Life with Watermelon)
Fruit, Bird and Butterfly)
Flower Arrangement)
The Tipped Basket)
Still Life with Pineapple)
The Full Basket)
Fruit Composition) pair)

Devaluation

50% on each

Steel Pen Drawings

Deer (large) 50.00
George Washington on Horseback 120.00
(in color)

Fracture

Birth Certificate by Erenfall 60.00
ditto 40.00
Birth Certificate with Angels 60.00
" " with Hearts and Tulips 30.00
" " for Suzanna 45.00
Confirmation Record with
Mother and Father 65.00
Baptismal Certificate with Birds 60.00
" " Flowers 35.00
Vorschrift, illuminated
5 small Vorschrift, illuminated

Sincerely yours,

EGH:l

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February 24, 1953.

Mr. Lee Malone, Director,
The Columbus Gallery of Fine Arts,
East Broad Street at Washington Ave.,
Columbus, 15, Ohio.

Dear Mr. Malone:

I hope you will forgive me for dawdling so long in relation to the Harnett.

It is so difficult for me to make an offer, and I have decided that it would be best to get some idea of the price you had in mind. While it is a superb example - as you say - it is not of museum importance, and the same is true in relation to an "important" collector, who would want a much larger example for a Harnett representation. The smaller buyers are in smaller brackets - all of which leaves me in a spot.

Since I do want the picture, I shall have to ask you to make some suggestion, and perhaps I can come through with an idea subsequently. Many thanks for your patience.

Sincerely yours,

ECH:l

Mr. John Denman.

March 5th, 1953.

Under separate cover I am sending you a small easel painting by one of our young artists, Robert Knipschild, who is one of my favorites. I bought a small similar painting for myself. The one I am sending you costs all of \$25.00. If you do not like it, please do not hesitate to return it. I selected it for you because it seems to me quite in order with your taste.

There have been no big and exciting exhibitions in New York, and I am sure that you are keeping up to date through your subscription to the Art Digest. We had a wonderful Marin exhibition that I think you would have enjoyed seeing. In spite of the fact that there have been no big shows, the art business has been very active, and I am looking forward to my vacation which I am taking in June this year.

I am planning to take a Dutch freight boat down through the West Indies as far as Trinidad, and then fly back via KLM, which I am told is the world's best airline (or don't you agree?). I hope you are not planning to be in New York during June because I would hate to miss seeing you and Jean.

Again forgive me for not writing before this, but don't let my silence stop you from writing me soon. I am very curious to know how the Japanese react to Jacob Lawrence and visa versa. Please write me very frankly because it is of great interest to me.

My best to you, Jean and Johnnie.

Sincerely yours,

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but the Peto was. Three months later it turned up bearing on its back, in addition to the check-mark, a rubbed, old-looking inscription in pencil which read "Painting by Harnett, Property of Mrs. A. Lovell (?)/ Chestnut Hill, Pa."

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The real culprit or culprits will, in all probability, never be known. Laboratory examination shows that the forged signatures are not recent. Harnett's reputation was exceedingly high at the time of his death, and for at least a decade afterward unscrupulous dealers had excellent commercial reason to bring forth "newly discovered" works of his. Museum men have often told me about a quasi-amateur dealer, now dead, whose home in Philadelphia contained many works of obscure nineteenth-century American artists adorned with spurious signatures of Sargent, Homer, Eakins, and Ryder. It is probably not insignificant that I first heard the name of this gentleman from the lips of Peto's daughter, who was quite unaware of his reputation, but who volunteered the information that he had acquired a considerable number of paintings by her father. If he sold them as works of Harnett, he probably did so before the official art world became interested in that artist, since he never mentioned Harnett to the museum people with whom he came in contact and nothing ascribed to either painter was offered in the sale of his collection after he died.

At least one strange happening, however, has taken place since the death of the dealer just mentioned. When I left Island Heights after my first visit there, I took with me a small unsigned Peto on academy board, strikingly like number 16 in the forgery list above; it was one of about twenty such pictures found moldering in a paper bag in the basement. In August, 1947, this was floated into the market in Philadelphia. At the time, it bore no inscription or identifying mark of any kind except a small check-mark which I myself placed on its back in the presence of witnesses on the night before the sale took place. No representations were made concerning its authorship or any collection from which it had come; it was simply offered along with six other pictures from my own collection of anonymous San Francisco folk art which I had had sent out for the occasion. The San Francisco folk pictures were not purchased,

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TELEPHONE FRANKLIN 2-7070

EDWARD BYRON SMITH
EXECUTIVE VICE PRESIDENT

THE NORTHERN TRUST COMPANY

FIFTY SOUTH LA SALLE STREET

CHICAGO 90, ILLINOIS

February 20, 1953

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Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Thank you very much for sending the picture "Convolutions" out to me. I would like to buy it. As I recall, you said the price was \$350.00. Will you please let me know if this is correct and if there are any additional charges.

My wife and I enjoyed our visit with you, and we want to wish you the best of luck and success with the exhibition.

Sincerely,

VIRGINIA STATE COLLEGE
PETERSBURG, VIRGINIA

TREASURER'S OFFICE

February 26, 1953

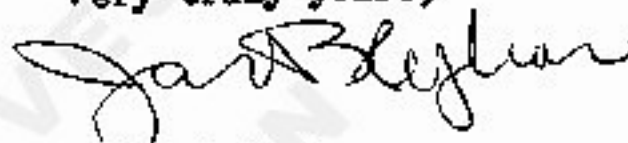
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It would be appreciated if you would draw the refund check in favor of Virginia State College in order to make reimbursement for the two pictures on which an insurance settlement of \$350.00 had been made due to their loss and their subsequent finding and return to you.

Upon receipt of the refund, the College will in turn reimburse the insurance company for this loss after deducting charges for replacing the glass and shipping. It is our understanding that this is the method prescribed by the policy.

Very truly yours,



Jas. B. Cephas
Treasurer-Business Mgr.

JBC:ajb

not to publishing information regarding sales transactions, escrowed are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 17, 1953

Mr. Milton Lowenthal
1150 Park Avenue
New York, N.Y.

Dear Mr. Lowenthal:

I am listing below the paintings from your collection with the current market values:

JOHN ATHERTON	"Barn Detail"	Oil	12 x 15	\$500
MILTON AVERY	"The Baby"	Oil	32 x 44	1100
MILTON AVERY	"The Rooster"	Gouache	21 x 30	400
RAYMOND BREININ	"At Golgotha"	Oil	49 x 30	1200
WILLIAM BRICE	"Five Cones & Twigs" Drawing		23 1/2 x 17	150
PAUL BERLIN	"Merchant of Pearls"	Oil	19 x 18	500
DAVID DUNLIUK	"The Blue Horse"	Oil	10 1/2 x 11 3/4	250
JOSEPH DI MARTINI	"Quarry Bridge"	Oil	28 x 36	1200
JOSEPH HIRSCH	"The Prisoner"	Oil	43 x 31	1500
PAUL SAMPLE	"Lamentations VI8"	Oil	30 x 36	2000
CARY WELLS	"Christ Crowned"	Watercolor	27 x 22	350

Sincerely yours,

EGH/ek

February 26, 1953.

~~Thank you~~ for sending the picture to us.

With all the offers you have had locally, it seems rather extravagant for you to send any of your paintings to New York. Several of the suggestions you list seem excellent, and I should think you would be delighted to have your work shown and bought in your own locale where the appreciation is so intense.

Sincerely yours,

EGG:1

TEN NINETEEN CLINTON STREET
PHILADELPHIA 7

March 4th, 1953

Mrs. Edith Halpert
The Downtown Gallery
New York

Dear Mrs. Halpert:

The purpose of this letter is to ask whether you make visits or send representatives to shows near-by, and to offer to pay transportation costs if you do so. I am the wife of an artist whose show of 48 paintings has caused something of a sensation even in Philadelphia. I know that the usual procedure is for the artist to bring paintings to New York, but I am informed by one of the critics that only the entire show would do justice for a review.

Francis has been painting for 19 years and has been consistently unwilling to show his work until last November - no November of 1951 - when Ellen Donovan Gallery presented a Jennings exhibition but did not present it vigorously as a business proposition (I am in business in the retail field so am oriented around vigorous promotion). I personally pursued the critic Gertrude Benson who reviewed the show on its last day and who in a long piece about it compared Francis Jennings to John Flanagan ending the piece with a note that the work was definitely and finally Jennings.

Mandi
The Beryl Lush gallery offered him a show and asked us for 400 announcements; at the opening, only 18 members of the gallery's list appeared, but those 18 have talked about the work so much that our telephone is constantly ringing. "Who is he?" "Why haven't we heard of him - does he teach anywhere - what group does he belong to etc?"

Francis belongs to no-one but himself; he knows that his work is good, and he hopes to sell these "modern" I believe Philadelphia calls them paintings, but he just cannot promote himself, nor would he if he could. The reviews are not out yet, but Feinstein who has taken Dorothy Drummond's place on the Art Digest, told Francis that the work was very good painting; Benson according to the gallery director said the show was important, exciting, impressive, the work of a mature artist. Drummond who viewed the oils and sculpture here in the house where Francis has his studio told me that he was an inventive genius.

Francis seems unimpressed by the enthusiasm of his fellow artists - but he wanted to quote an artist whom he met on Monhegan Island - Rubeen Tam - I believe I have spelled it correctly who said that the work was sonorous, poetic, vigorous and sincere in his announcement. Tam was unwilling to see his words in print, and Francis respected his views - but if one artist's regard for another's work is a factor in its acceptance by the public or by a gallery - I give you that in the picture.

You must wonder why I choose to write to you. I do so because during a discussion of the question of promotion, I heard your gallery mentioned as one of the few in the country which operates on a solid business basis. I asked Francis who owned the gallery, told him I intended to write you. He did not attempt to dissuade me beyond expressing a doubt that

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March 3rd, 1958.

Mr. Francis Greenwood Dearden,
114 East 62nd Street,
New York, 21, New York.

Dear Mr. Dearden:

I have just returned from a trip and found that you had returned the Shahn painting.

According to our records the purchase was made on October 24, 1951 and you had possession of the painting from that date until February 4th, 1958 - representing a period of sixteen months when the painting was, naturally, out of the market and could not be offered elsewhere.

In the case of a living artist this is a very serious matter, because the public finds, for arbitrary reasons, the new work more desirable, and it becomes more difficult to sell an earlier picture as rapidly as a late one.

I have discussed the matter with our accountant, since this is the first experience we have had of this nature. He suggested that we follow the Museum of Modern Art's rental routine. On a painting priced at \$750.00 the rental charge amounts to \$35.00 for two months. No picture of that price is lent for a longer period, based on the reasons mentioned above. At that rate sixteen months would amount to \$280.00. We do not want to burden you with this figure, and feel it would be very fair on our part to make a charge of \$100.00 so that the artist may have some compensation. A check for \$150.00 is enclosed, and I hope you realize that this is a most unusual procedure.

Sincerely yours,

ECH:l

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 2nd, 1963.

Mr. H. Asch,
Folkway Records,
Ethnic Folkways Library,
117 West 48th Street,
New York, New York.

Dear Mr. Asch:

You do not seem to understand that as agent for
Mr. Jacob Lawrence it is our responsibility to
protect his rights as an artist.

Whenever we become cognizant of painting or draw-
ing by one of our artists reproduced without per-
mission by any organization whatsoever, we feel
it incumbent upon us to question the right of that
organization to reproduce the work.

Further, you do not seem to understand that no matter
who owns the actual painting, the artist always
retains the reproduction rights.

It would have been courteous to ask this gallery
or Mr. Lawrence for permission to reproduce the
drawing.

We will communicate with Mr. Lawrence, and after
discussing the matter with him will write you
again about this matter.

Sincerely yours,

THE DOWNTOWN GALLERY, INC.

By _____
Charles Alan.

CA:1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

122
57
43
38

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 10th, 1953.

Mr. Stanley Marcus,
Neiman-Marcus,
Dallas, 1, Texas.

Dear Stanley:

I was very sorry that your visit coincided with my departure, as I would have so enjoyed spending more time with you.

Indeed we shall be glad to cooperate with you in exchanging your Millan for one that you prefer. We have a superb collection here, to be seen at your convenience.

Sincerely yours,

ECN:1

2/20/63

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Mary F. Williams,
Head of the Art Department,
Randolph-Macon Woman's College,
Lynchburg, Virginia.

Dear Mrs. Williams:

Mrs. Halpert is out of town; therefore, I am answering your letter of February 16th in her place.

Of course, we are lending you paintings most willingly. The reluctance I expressed was voiced largely through our disappointment that in all the years we have cooperated with your college, Randolph-Macon has never acquired a painting from this gallery for its collection. I think you will agree with me that we represent some of the outstanding talents in this country.

The paintings you selected are certainly significant and characteristic examples by these artists. With the possible exception of the painting "Dark Mountain" they will be ready for Berkeley on April 16th. At present "Dark Mountain" is on exhibition at the University of Illinois, and if it does not seem possible to have this painting in New York on the collection date, I will have it shipped directly to you from Urbana.

It was a pleasure meeting you, and I am looking forward to seeing you again next year when we will, as usual, continue to cooperate with you in your exhibition program.

Sincerely yours,

CA:1

March 4th, 1953.

Mr. Duncan Phillips,
Phillips Collection,
1600 - 21st Street, N.W.,
Washington, D. C.

Dear Mr. Phillips:

Since you indicated an interest in the work of
Reuben Tan, I am sending you this notice considerably
in advance of his one man show to be held during the
month of April.

Practically all of his paintings are here at the present
time, and I shall be delighted to show them to you and
to Mrs. Phillip if you are planning to be in New York
this month instead of April. It is always a great
pleasure to see you.

Sincerely yours,

ECH:1

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 4th, 1963.

Mr. Joseph Pulitzer, Jr.,
St. Louis Post Dispatch,
St. Louis, Missouri.

Dear Mr. Pulitaer:

As you probably know, Paul Burlin will be featured
in a one man exhibition at this gallery from March 9th
until the 28th.

The paintings represent new examples produced during
the past three years since his last solo exhibition.
All of us at the gallery are wildly enthusiastic about
the new group, and I do hope that you plan to be in
New York during the period so that you might have
occasion to see the collection as a unit.

I look forward to your visit.

Sincerely yours,

EGH:1

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Sam Arnold.

March 10th, 1953.

guarantee, and I do not think that size, in this instance, is as important as quality and name.

Please let me know what you decide - bearing in mind that we need sufficient time to assemble, pack and ship the paintings.

Sincerely yours,

EGR:l

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2600 Boulevard
Jersey City N. J.
March 3, 1953

Dear Edith.

I delayed writing, hoping that we could accept the invitation to your party, but we happen to be involved in the shattering business of constant hospital visiting during critical phases of family illnesses. It leaves us unable to plan even a day ahead at this time.

In spite of this, we shall see the Bubler show. I hope that tremendous Whitney Show entry is not. That's something to see again, and

PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

March 13, 1953

Mrs. Catherine Brett Spencer
Dingman's Ferry, Pa.

Dear Mrs. Spencer:

We are now making tentative plans for our exhibition schedule next year and we're wondering if it might be possible to arrange a Niles Spencer Memorial Show for our gallery to be held next Fall or during the Winter-Spring season of 1954. We would need about thirty paintings to fill the gallery and presume these could be loaned by their owners for the exhibition.

Before developing this idea further, we would like very much to learn your reaction and if the exhibition seems possible, we'd appreciate any information you can supply as to the whereabouts of appropriate paintings which could be gathered for the proposed exhibition.

We will be very interested to hear from you in this connection.

Cordially yours,


Chairman,
Art Committee

Carleton Goff:cmf

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F. duPONT CORNELIUS

COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET COLORADO SPRINGS, COLORADO

February 26, 1953

To

Fred. Bartlett

Re-

Georgia O'Keeffe painting "Black & White" received for
"West of the Mississippi" show.

Technical Advisor — Fine Arts Center
Studio — Preservation of Works of Art

The glass on this painting is cracked from one corner to the other, diagonally, although it was properly taped for shipment.

The owner should be notified and authorization secured for replacement of the glass before proceeding with the work.

*The glass has been replaced on this
picture very satisfactorily & it is now
being exhibited*

Fred A Bartlett

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 4th, 1953.

Mrs. Leonard Strauss,
630 West Polo Drive,
Clayton, Missouri.

Dear Mrs. Strauss:

Forgive me for not having written you sooner, but the gallery has been exceedingly busy during the last few weeks.

I believe you have such a fine Marin in St. Louis that you made a wise choice in deciding not to exchange it. I am writing you now, however, to assure you that if at any time you do not feel satisfied with the painting, and if at any time you see a Marin which you believe you would enjoy more, we are always ready to make the exchange.

It was a pleasure to see you again in New York, and I do hope that you will pay us another visit on your next trip. Mrs. Halpert has asked me to tell you how sorry she is that she was out of town when you were here.

Sincerely yours,

CA:1

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Virginia State College
Petersburg, Virginia

TREASURER'S OFFICE

February 20, 1953

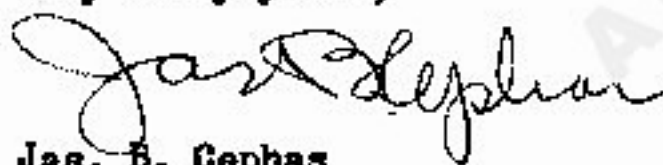
Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 2, New York

Dear Mrs. Halpert:

We trust that by now you have received the return shipment of the two pictures which had been previously reported as lost.

These items were shipped via American Railway Express on February 10, 1953, and we hope that they were found in satisfactory condition.

Very truly yours,



Jas. B. Cephas
Treasurer-Business Manager

JBC:ajb

CC: Mr. W. A. Simon

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ELIZABETH S. STOKES
ANTIQUES
EAST WEARE, NEW HAMPSHIRE

March 11th
1953

Dear Mrs. Halpert-

This is to let you know that I sold the Bellamy eagle the evening after you called. I am sorry you could not get up and did put it away for you to see. I would have been glad to have taken ^{it} to New York on Sunday as I suggested but in that event would have called you.

Will let you know if I run across anything in your line.

Sincerely yours,

Elizabeth S. Stokes

Mrs. Edith Gregor Halpert
Downtown Gallery
New York. N Y

OFFICE OF THE DIRECTOR

THE STATE UNIVERSITY OF IOWA
IOWA CITY, IOWA
SCHOOL OF FINE ARTS

March 12 1953

My dear Mrs. Halpert:

I have become a little disturbed about plans for our exhibition of paintings by American Masters for this summer, because Miss Dorothy Miller's program of organizing an exhibition to be sent to Europe has already taken two of the core of eleven pictures which I needed as a nucleus for the exhibition here. Confidentially, I am enclosing a copy of a letter I have just written Miss Miller, and I am doing this because I thought you might have inside knowledge of just what form her program is taking. I wonder whether you feel that there is any danger that I may find myself in real difficulty with reference to our little show we are planning here.

I must get material in to the hands of typographers on or about April 1 for our catalogue. I judge I can develop "a" show all right, with paintings representative of the various artists, but I wonder how many of the paintings published in LOOK of 1948 I am going to be able to obtain, and whether I will be able to get actually first-class examples of the work of each of the artists.

I know you can advise me and I am a little hopeful you can give me a bit of comfort in this matter because just now I am really quite concerned.

Sincerely yours,

Earl E. Harper

Director

EEH:m
encl

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

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March 3rd, 1953.

Mr. Edgar C. Schenck, Director,
Albright Art Gallery,
Buffalo, 22, New York.

Dear Edgar:

I did not send you my expense account because I did not know exactly what allowance you make - whether your jurors are supposed to travel in uppers or may have a roomette.

Perhaps it would be best if you allowed me the same amount sent to Isobel Bishop or Tom Hess - minus, of course, the juror's fee.

I cannot tell you how much I enjoyed the trip. It is amazing what a different perspective one gains in seeing the museums first hand and in meeting the very nice people associated with them.

The riding, dining, and the trip to Niagara Falls were all great fun, and even the actual jurying was pleasant. I think your system is an excellent one, as it eliminates compromises, exchanges, etc., common under the old system. I am very curious to see some clippings after the show is up and the prizes are announced. Incidentally, how do you feel about Druslevitch? (Is that the correct spelling?) Were those two pictures characteristic of his work? I could not very well discuss the matter with him when he asked whether I would consider adding him to our list of young artists, and would, therefore, very much welcome your opinion. I suggested that he come in to see me when he is in New York.

I hope that some of the new foundation ideas will come through so that you can get some real dough for adding to your wonderful collection. I was really very much impressed.

My best regards to you and Mrs. Schenck.

Sincerely yours,

EGH:l

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TEXAS CHRISTIAN UNIVERSITY
FORT WORTH, TEXAS

March 2, 1953.

SCHOOL OF FINE ARTS
ART DEPARTMENT

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Director Halpert:

Can you send us an exhibition of contemporary paintings for a showing in our Fine Arts Gallery from April 27 to May 22nd, 1953.

Each year, our student body and the community in general, look forward to seeing the stimulating show from your gallery.

I will welcome a press release, or any news item you care to send, when you reply. The Art Editor from the Fort Worth Star-Telegram called me yesterday in reference to a spring exhibition from your gallery.

With my very best wishes, I am

most sincerely yours

J. P. Giegler
Daniel P. Giegler
Art Department
Texas Christian University
Fort Worth 9, Texas.

CP:mn

CONTEMPORARY
THE A-B-C OF COLLECTING MODERN AMERICAN ART

PREFACE:

Why Collect?

1. The sensuous and intellectual pleasures of art.
 - Including decoration, development of children's observation, social prestige.
2. Why modern American art?
 - Not narrow nationalism but a reflection of our own civilization and a creative force in its development.
 - examples on both a philosophical and practical level (from ideas to fashions).
 - Contribution of the collector to our living culture.
 - The adventure of discovery.

A. What to Do if You Are Interested:

1. See art (and more art)
 - The education of the eye.
 - Visit museums, galleries, regional shows, etc.
2. Ask Prices
 - Their range.
 - How determined.
 - How galleries function
3. Read about art
 - Some general books with critical comments.
 - The principal art magazines with comments
 - Local newspaper criticism

B. Choosing and Buying:

1. Your choice is wide:
 - Explanation of different media.
 - The importance of size
 - Variety of subjects.
 - Styles and "isms" (also professional vs. amateur art)

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March 4th, 1958.

Mr. Anthony Randall,
440 East 23rd Street,
New York, New York.

Dear Tony:

Enclosed you will find the bill from Heydenryk for the new frame on the Tam painting. As you know, I reduced the price of the painting \$25.00, which represented the allowance on the frame.

It would be much simpler for our bookkeeping if you would pay Heydenryk directly. We are not interested in any profit on framing, so there is no reason for this bill to go through our books.

I hope that the frame arrived in time for your party and that the painting was admired by your friends.

Sincerely yours,

CA:1

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STATE UNIVERSITY TEACHERS COLLEGE
POTSDAM, NEW YORK

February 24, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Belatedly, I would like to thank you for the courtesy extended to us by you and Mr. Marin when we visited the Downtown Gallery last month.

Since returning to Potsdam I have discussed the matter of an exhibit with our President and he has approved the purchase of a painting as required by you for a loan exhibition. Our funds are rather limited however, and we will not be able to expend more than two hundred to three hundred dollars. Is a purchase of that amount agreeable to you? If it is, we would like to pick up the paintings during the week ending May 9.

As I remember, the loan period is for three weeks time. We would like about twenty paintings. For transporting them to Potsdam and back to New York we have at our disposal a completely enclosed truck.

Insurance will be written to cover the pictures from the moment of pick-up until they are returned to you. Will you be kind enough to indicate the amount of coverage you would like.

Great care will be taken in the handling and display of the paintings and a careful check for damage will be made on their arrival in Potsdam and again when they are delivered in New York.

If you have any publicity material concerning your gallery and the artists you represent, we would be very happy to include it in our news releases.

Yours sincerely,

Marvin P. Garner

Marvin P. Garner
Chairman, Art Department

MPG:nm

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STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

March 6, 1953

My dear Mrs. Halpert:

I have just received your letter of March 4 as I am moving to completion of our plans for the exhibition of American Masters of Painting which we are planning for this summer.

I need from you at the earliest possible date a statement concerning the pictures which we may depend upon, and any photographs and descriptive material about the artists and their paintings which we may use in compiling our catalogue.

We do not need the pictures until June 1, but we need the photographs and literature in the very near future.

I shall simply review here the unusually large list of artists identified with your studio, and our needs in connection with them.

1. Stuart Davis. "Report From Rockport", and two or three additional pictures.
2. Yasuo Kuniyoshi. Two or three pictures. "I'm Tired" will be furnished by the Whitney Museum.
3. Jack Levine. "Welcome Home" will be furnished by the Brooklyn Museum. We need two or three additional pictures.
4. John Marin. We need "Green Marine With Boats" and two or three additional pictures.
5. Ben Shahn. "Red Stairway" is provided by the St. Louis Museum. We need two or three additional pictures.

When I was with you I think you told me Stuart Davis' "Report From Rockport" is owned by Mr. Milton Lowenthal. I planned to write him and ask for this picture, but I did not take down his address and I do not find it in my files. I have looked in "Who's Who in America" and it seems not to be there.

Can you help me with this, at least by providing me the address? If you have direct contact with Mr. Lowenthal, I should greatly appreciate a request from you to him.

I shall apprise you later of how everything is working out, but on the whole I am quite happy about the developments.

Sincerely yours,

Earl E. Harper
Director

EEH:m

Mrs. Edith Halpert
Downtown Gallery
New York 22, N. Y.

March 10th, 1955.

Mr. Reginald Massey,
The Reporter,
220 East 42nd Street,
New York, New York.

Dear Mr. Massey:

Bernarda Bryson spoke to me of her excellent suggestion, and asked me to write to you regarding the matter.

For some years various publications have used artists of top reputation for illustrations, both cover and interior. In many instances because the price of a specially executed painting was prohibitive for the purpose of the specific publication, the alternative of using an existing painting was accepted with enthusiasm. This has worked out most successfully as the painting produced by an artist for himself without any self consciousness of applied use, is in most instances more creative and more personal.

Bernarda's idea is an excellent one, and I am sure that with the wide range of style and subject matter, the ideal painting for a given purpose may be found.

For your information the list of artists associated with this gallery appears in the attached. I am sure that you are familiar with the work of a good many of these men, but I would suggest that you come in, at your convenience, to look through the photographic records that we have of all the work produced by any of the men who interest you particularly. We can also discuss the details in relation to price, etc.

It will be a great pleasure to meet you.

Sincerely yours,

EGH:l

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FOUNDED
1841

SECURITY INSURANCE COMPANY OF NEW HAVEN
THE CONNECTICUT INDEMNITY COMPANY

Goldsmith-Bliss-Greene, Inc.

FORMERLY GOLDSMITH & ROSE, INC.
GENERAL INSURANCE
ALHAMBRA THEATRE BUILDING
10403 EUCLID AVENUE
CLEVELAND 6, OHIO
PHONE CEDAR 1-4392

March 17, 1953

The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Attention: Charles Alan

Re "Landscape with Lime Kiln"
Mitchell Siporin

Dear Sir:

In checking into this claim, we are advised that the picture in question arrived in damaged condition.

We would appreciate your advising as to who packed this picture in shipping same to Cleveland and in whose care the picture was during shipment.

We must also be advised as to whether Mr. Siporin carries a Fine Arts Floater for his paintings and if so, in what company.

If you will secure this information for us, we will then be in a position to act further.

Very truly yours,



Martin S. Greene, Pres.

MSG/s

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ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED



BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

March 6, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Charles:

Mr. & Mrs. Cowan and I are planning to drive to New York on Wednesday, March 11. Would it be alright if we fly back to Boston together on Friday. My visit to New York should not take any more time than that. If this disturbs your plans too much I can postpone my trip.

Faithfully yours,

A handwritten signature in dark ink, appearing to be "Boris Mirski", written in a cursive style.

Saw Arnold.
W/O 57400

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 6, 1954

Mr. Stephen A. Jarislowsky
168 Beverley Avenue
Mount Royal, P. Q. Canada

Dear Mr. Jarislowsky:

Forgive me for not having answered you sooner.

John Marin, Jr., and I have discussed the book situation but he has to wait for further word from his attorney before committing himself -- as he prefers to have the books clear through him.

I can promise you that you will have word from us within the next week.

Sincerely yours

BWL:z

February 24th, 1953.

Miss Shirley Garnett,
1714 Hinman Avenue,
Evanston, Illinois.

Dear Miss Garnett:

In going through our consignments, I was surprised to find that the three Wesley Lea water colors are still in your possession.

I have a vague recollection that you said something about bringing them with you on your last trip. Would you be good enough to check into this and let us know about the water colors?

How are things functioning in your part of the country? It will be nice to hear from you.

Sincerely yours,

EGH:1

February 24, 1953.

Mr. George Greenspan,
875 Fifth Avenue,
New York, New York.

Dear Mr. Greenspan:

Thank you for your check, which I found on my return from a trip.

I am writing to the Pennsylvania Academy of The Fine Arts suggesting that they ship the Sheeler directly to your office, if possible. The show, for your information, will finally end on the first of March.

I hope that you will enjoy the picture and will be happy with this important acquisition.

Sincerely yours,

EGH:l

charles z.

offin

advertising

251 west 57th street new york city plaza 7-6480

March 17, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

Enclosed please find our check in the sum of \$61.88 covering a rebate on the advertising lineage used by your gallery in the N. Y. Herald-Tribune for the 12-month period from January 27, 1952, to January 26, 1953.

This rebate represents the difference between the single insertion rates paid during this period and the earned rate based on the actual lineage used.

Sincerely,

Charles Z. Offin

ozo/mr
enc.

March 4th, 1953.

Mr. M. Asch,
Folkway Records,
Ethnic Folkways Library,
117 West 46th Street,
New York, New York.

Dear Mr. Asch:

I have discussed the matter of the Jacob Lawrence drawing which you used on the cover of your record #90 with both Mrs. Halpert and Mr. Lawrence. I concur with their feeling that Folkway Records should pay Mr. Lawrence a royalty for the use of this drawing.

Would you please communicate with me as soon as possible so that we may arrange an equitable sum to be paid to the artist for these rights.

Sincerely yours,

Carl

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Mrs. George M. Donohue 154 Buffalo Avenue Niagara Falls, New York

Oct 20-53

Dear Mrs. Halpert -

I enclose an
Article I thought you would
enjoy, since you mentioned
being interested in Symbols -
It was the 1st of the series that
appeared in "Delineation"
Magazine written by
Thomas de W. Schreiner

We certainly enjoyed
your visit and hope to
see you and your family
on our next trip to
New York -

Sincerely,
Paul Frank

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Faculty:
Albert Dorne, President
Fred Ludekens, Vice President
Edwin Eberman, Director
Norman Rockwell
Al Parker
Ron Stahl
Harold Van Schmidt
Elvira Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
Joan Atherton
Austin Briggs

Famous Artists Schools, Inc.

Famous Artists Course / Westport, Connecticut

March 2, 1953

Downtown Galleries
32 East 51st Street
New York, New York

Gentlemen:

Here at the Famous Artists Schools we are preparing the text for the forthcoming Famous Artists Painting Course.

Ours is to be the very finest course we can possibly produce and we are, therefore, most anxious to include the very finest material in its preparation. To illustrate our lessons we plan to use certain masterpieces of fine art which are especially appropriate to the subject matter.

May we have your kind cooperation in granting us permission to reproduce the following paintings:

"White Mountains: Autumn" by John Marin
"Headed for Boston" by John Marin
"Beachcomber" by Julian Levi
"The Daily News" by Kuniyoshi
"Garage Lights" by Stuart Davis
"The Outpost" by William Thon
"Rising Tide" by Dove
"The Old and the New" by Jack Levine

To the best of our knowledge, these paintings are part of your collection at the present time. If it is possible, we would very much like to know the sizes of the paintings since this information is always of interest to the student.

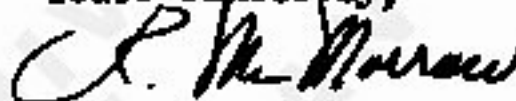
We are also in need of glossy photographs suitable for reproduction purposes of the following paintings:

"White Mountains: Autumn" by John Marin
"Rising Tide" by Dove
"Report from Rockport" by Stuart Davis

Should you be unable to furnish such prints, perhaps you can advise us of a source for this material.

We will be deeply appreciative of your immediate consideration in this matter and will be only too happy to comply with any credit or identification data you may stipulate.

Yours sincerely,



R. Mc Morrow
RESEARCH DEPARTMENT

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

AFA QUESTIONNAIRE ON CONTEMPORARY AMERICAN ART

(Name of institution, location, and name of director at top of questionnaire.)

I. COLLECTION AND ACCESSIONS

1. The permanent collection contains, (please list approximate number in each category):
 - a. Contemporary American paintings.....sculpture.....
 - b. Contemporary European paintings.....sculpture.....
 - c. Other periods: painting.....sculpture.....
 - d. American.....European.....drawings or prints
2. Accessions during the six year period 1947 - 1952 were, (please list approximate number of works acquired in each category):
 - a. Contemporary American painting.....sculpture.....drawings.....prints.....
 - b. ^{Contemporary} European painting.....sculpture.....drawings.....prints.....
 - c. Other periods: painting.....sculpture.....drawings.....prints.....

II. LOCAL EXHIBITIONS

1. Recurring exhibitions of contemporary American local artists are held:
 - a. Regularly.....; how often..... Titles.....
 - b. Irregularly.....; how often..... Titles.....
2. Their method of selection is usually:
 - a. By invitation.....
 - b. By jury (please indicate composition of jury):.....
 - c. Combination invitation and jury.....
 - d. Other methods.....
3. Awards consist of:
 - a. Cash totalling about \$.....per annum.
 - b. Purchases totalling about \$.....per annum.
 - c. Other types of prizes, (please enumerate):.....
4. Catalogs are published as follows:.....

III. EXHIBITIONS OF NATIONAL CHARACTER

1. Recurring exhibitions of contemporary American artists on a national scale are held:
 - a. Regularly.....; How often..... Titles.....
 - b. Irregularly.....; How often..... Titles.....

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2. Their method of selection is usually:

- a. By invitation.....
- b. By jury (please indicate composition of jury):.....
- c. Combination invitation and jury.....
- d. Other methods.....

3. Awards consist of:

- a. Cash totaling about \$.....per annum.
- b. Purchases totaling about \$.....per annum.
- c. Other types of prizes, (please enumerate):.....

IV. OTHER EXHIBITIONS

- 1. Special, non-recurring exhibitions of contemporary American art are heldtimes per year; are held only occasionally.....
- 2. These shows usually are selected by.....
- 3. These shows are usually obtained from:
 - a. The American Federation of Arts.....
 - b. Museum of Modern Art.....
 - c. Dealers.....
 - d. Collectors.....
 - e. Other museums.....
- 4. Works are purchased from these shows with funds amounting to approximately \$..... per show.

V. ATTENDANCE

- 1. Attendance at exhibitions of contemporary American art is larger....., smaller.....than at other kinds of exhibitions.
- 2. Attendance during the last ten years at exhibitions of contemporary American art has grown. Yes..... No.....
- 3. General interest in these exhibitions in the community has grown. Yes..... No.....

VI. SOURCES OF INCOME OF INSTITUTION.

- 1. Income for the institution is derived from the following sources in approximately the percentage as noted:
 - a. Municipal or state.....%
 - b. Income from endowment.....%
 - c. Individual contributions.....%
 - d. Contributions from business and industry.....%
 - e. Membership dues.....%
 - f. Paid admissions.....%
 - g. Sales.....%
 - h. Other.....%

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS 15, OHIO

March 10, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Alan:

We are shipping to Budworths to be delivered to you the following of your pictures which after trial seem to have no sales appeal in Columbus, and wish you better success on them in New York.

"People Living Off People"...Kinigstein

"Skull on a Wall".....Meigs

"Orange and Pink",.....Knipschild

It would be wonderful if we could tell for sure what would be both of high quality and high saleability. The only positive thing we have discovered to date is that pictures with a predominance of strong blues, and black and white prints are poor bets.

We will hope to have good news for you before the rest of your pictures are due to be returned.

Thank you for your continued interest in our Lending Gallery.

Very sincerely,

Warren Beach

Warren Beach
Assistant Director

WB/es

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March 17th, 1958.

Mr. Boris Mirski,
166 Newbury Street,
Boston, 16, Mass.

Dear Boris:

Fred Fredericks telephoned me yesterday, and we discussed the African-Chinese situation. He is still interested in disposing of the collection - or a good part of it.

To facilitate matters, I suggest that you communicate with him further to make an appointment at his home where he has the entire group of sculpture. His address is: 880 Park Avenue, and his telephone number: Rhineland 4-4555.

If you cannot reach him at the latter, call him at his office: Plaza 3-1010. I know that he doesn't want to have people associated with him aware that he is thinking of selling, so be discreet.

I am so sorry that I was not in town when you and the Comans were here, but I am sure that you understand. I shall make up for it at some future time. In any event, it was wonderful to see you, and I wish you would repeat these visits often.

Sincerely yours,

EGH:1

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February 25, 1955.

Mr. Thomas Gaglione,
Mayo Hill Galleries, Inc.,
1200 East Atlantic Ave.,
Delray Beach, Florida.

Dear Tom:

No doubt you are wearing ear muffs while we are all digging through our closets to locate our nylon bathing suits. However, I keep hearing of so many travellers en route to Florida that you must have some activity at the present time.

Diggory Venn has been in to see me and we have supplied him with a number of photographs. In addition, I asked Dallas to forward to you their surplus prints, and, according to Jerry's letter, this has been done. The paintings are probably packed by this time, and should reach you any minute so that you can start selling them right out of the crate. I am enclosing the consignment list.

Mrs. Paul Moore promises to bring all her friends to the exhibition. Norton has just written to me asking whether the pictures in the Delray show were good enough for museum acquisition. Fancy that! Naturally, I wrote him that this represents the best cross-section of O'Keeffe's work ever shown outside of the Modern Museum and the Art Institute of Chicago, including Stieglitz and the Downtown Gallery, as she never would permit a retrospective of this kind.

We are going to run into slight difficulties in relation to price, as we cannot, under any circumstances, allow more than 10% inclusively. We have from time to time allowed 10% to Norton on large purchases, and I know that if - and I believe he will - he decides to buy one of the paintings in the exhibition he will demand that discount. Thus, in view of the fact that we have really brought down the prices to a bare minimum, you would be completely justified in adding a suitable sum to represent the 10% discount to him plus a profit to you. Why don't you make out a typewritten price list, adding an average of 20% to give you the necessary leeway. I can assure you that we have asked much higher prices for the same pictures in the past so that your face doesn't have to be red. Just keep it that lovely tan I love to touch.

When is Mac arriving in Delray? I sure wish I were there with both of you ~~in the~~ ^{in the} mink garters.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 12th, 1958.

Mr. Solomon B. Smith,
Northern Trust Company,
50 La Salle Street,
Chicago, Illinois.

Dear Mr. Smith:

May I extend the gratitude of the gallery for the loan of "Windows" by Charles Sheeler. It was generous and cooperative of you to arrange for the loan of this painting, which did so much to make our exhibition celebration of the tercentenary of the City of New York the success it was.

Sincerely yours,

Carl

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February 26, 1953.

Mr. Henry P. Rossiter, Curator,
Museum of Fine Art,
Huntington Avenue,
Boston, 15, Mass.

Dear Mr. Rossiter:

After our telephone conversation I went over the material thoroughly again, and am enclosing an itemized list with individual prices. The variations are considerable, sometimes depending on the date of purchase and sometimes on that fact that in order to obtain an outstanding example I was obliged to pay for a number of undesirable objects.

I am giving you a price for the entire group as a unit. If you eliminate some of the rare items I shall give you a special figure on a group, not necessarily representing an addition of individual figures, but a special lot price.

Sincerely yours,

EGH:l

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

February 21, 1953

Dear Edith:

When I wrote you the other day, I forgot to ask you to send me a memorandum of your expenses in connection with your services as juror. If you will send me a statement, I shall ask our Treasurer to reimburse you.

Sincerely,



Edgar C. Schenck
Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

ECS:bh

Miss Dorothy Miller

page 2

March 12, 1953

I am aware that a considerable amount of disappointment and even a tiny bit of dismay may be in evidence in this letter, but please believe me, there is no impatience or irritation, of course. I think what you are doing is beyond praise and should be supported on every hand as it has been supported by the trustees of the St. Louis Museum. But I have gone so far with the plans here that I must make any necessary reorientation very quickly.

Sincerely yours,

Director

EEH:m

Miss Dorothy Miller
Museum of Modern Art
New York City, N. Y.

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HUGO KASTOR

February 25, 1958

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 E. 51 Street
New York 22, N. Y.

Dear Mr. Alan:

Thanks very much for your letter of February 17th.

As you may have seen from an invitation sent to Mrs. Halpert by the Women's City Club of New York, Inc., I have been invited to have a "one-man show" in their clubrooms during the entire month of March.

As you probably know, the Women's City Club of New York is an organization of about 650 ladies interested in civic affairs as well as social welfare, art, literature, music etc.. Of course, I feel flattered in having received the invitation.

Inasmuch as you have not seen any of my work yourself I trust you will find it convenient to come up to 646 Park Ave. (corner of 67th St.) some day next month, anytime between 10 A.M. and 6 P.M. except Sundays.

And be sure to bring along your sister Mrs. Louchheim, even though she ignored the letter I wrote to her last year.

She really should be interested in seeing the paintings, because they are by an artist-painter who:-

First-He had no trouble whatsoever in visiting the Barnes Collection and who even received a telephone call from one of the trustees when he did not show up at the first invitation, and subsequently had another invitation extended to him.

Second-He was instrumental in getting an invitation for another artist to visit the Collection

Third-He made it a condition for his present "one-man show" that on the announcement being sent out by the Women's City Club of N.Y. it is specifically mentioned that none of the paintings presently being shown are for sale (I want to protect legitimate art galleries who are certainly entitled to their share of profits from sale of paintings)

Fourth-If your sister is as beautiful and as nice as I am told she is, for all I know, I might even get her an invitation to visit the Barnes Collection.

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March 17th, 1953.

Mr. Jerry Bywaters,
Dallas Museum of Fine Arts,
Dallas, Texas.

Dear Jerry:

This morning we received an exhibition card for your forthcoming print show.

While we do not ordinarily submit our artists - or rather their work - to juries, we are making an exception in this case. Will you, therefore, be good enough to send me more cards so that we can cover our group. We will need about seven more. Can we get them wholesale? I am referring to the \$2.00 fee.

Incidentally, you have not advised me regarding the billing of the O.Keeffe. We are itching to send you an invoice. O.K.?

Best regards,

Sincerely yours,

EGH:1

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FOLKWAY RECORDS
Ethnic Folkways Library
117 West 46th Street
New York 36

February 25, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Sir:

Enclosed is our reproduction of the Jacob Lawrence drawing of which I happen to own the original. The sale of the album for which we used this drawing is small and our motivation was not a financial one. Since the nature of the drawing and the purpose of the album would seem to be similar, I should think that, as in the case of Ben Shahn, you would rather have sent us a letter of thanks for having the 'guts' to use the Lawrence work in conjunction with the album and issuing same in this day and age. Believe me, your McCarthy type letter of third degreasing and questioning our usage startled me. I cannot see how it could hurt you, but if you do feel hurt or slighted I will be glad to withdraw it and be happy to tell everyone I know of your command.

Yours very truly,



FOLKWAYS
M. Asch

CI
SPRINGFIELD MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 5, MASSACHUSETTS

March 9, 1953

Dear Mrs. Halpert:

Our 14th annual "Spring Purchase Exhibition" of 30 contemporary American oil paintings, by as many artists, will be held this year from May 10 through June 7. In the past we have emphasized the work of the younger "new comers" to the field. This year we plan to stress those artists, born in 1900 or earlier, whose current work indicates they are withstanding the pressures of the fashion for complete abstraction and non-representation.

We hope to select 30 paintings, by as many artists, from the enclosed list. May I call on you Tuesday, March 17, at 3:00 p.m. to look at such recent works of the artists, as listed, as you represent.

Sincerely,

Frederick B. Robinson

Frederick B. Robinson
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

FBR/c

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2. Extension or promotion activities connected with contemporary American art, such as: radio talks....., TV programs.....special features in local newspapers.....

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February 20, 1963.

Miss Jane Gardner,
24 Robinson Hall,
University of Delaware,
Newark, Delaware.

Dear Miss Gardner:

Enclosed please find our invoice for the prints which you are purchasing. I do not think we can allow any discount on the Davis or the Kuniyoshi. As a matter of fact, considering the rarity of these lithographs the prices are extremely reasonable.

We will realize that the Sheeler print of the Delmonico building is not in good condition, but as it is the last print, we had no choice but to send you this one.

When Mr. Marin went to the warehouse to assemble the selection of his father's etchings, he discovered - as he had warned you - that there were no more prints of the "Woolworth Building". That is why he substituted "Ball Boat", which is considered one of this artist's outstanding graphic examples.

If you are still interested in acquiring an etching of New York by Marin, we might at some future date send you a selection as there are several which in the opinion of print experts, equal or surpass the one of the Woolworth building.

We appreciate your prompt action in making your choice. If, from time to time, when the artists deliver new prints you would like us to send them to Delaware for your approval, we shall be glad to do so.

Sincerely yours,

CA:1

Neiman-Marcus

DALLAS 1, TEXAS

March 5, 1953

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 E. 51st St.
NEW YORK, N. Y.

MY DEAR EDITH:

The last day I was in New York I dropped into the gallery to New York's celebration show, which I thought was very good. While I was in there I asked Mr. Allen if you would take a small Milman picture which I purchased several years ago on exchange for a larger Milman, or on another picture. He suggested that I send the painting on up to you to see. I am having it sent by railway express, addressed to your attention, and would appreciate hearing from you at your convenience.

With best regards, I am

Most sincerely yours,

Stanley
Stanley Marcus

February 24, 1953.

Mr. Earle Ludwig, President,
Earle Ludwig & Company,
121 West Wacker Drive,
Chicago, 1, Illinois.

Dear Mr. Ludwig:

It was good to hear from you.

The O'Keeffe you refer to is the famous drawing which - according to Stieglitz - represented the wonderful bond between him and O'Keeffe and, naturally, remained in the Stieglitz collection. It is now owned either by the Metropolitan or the Art Institute of Chicago.

There are a few superb drawings still available, but unlike in character. When you are next in town I shall be glad to show them to you. I am sure that you can afford one of these as they are priced extremely low - in the neighborhood of \$200.00.

My best regards.

Sincerely yours,

EGH:l

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 63rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

March 6, 1953

Mr. John Marin, Jr.
C/O The Downtown Gallery
32 East 51st Street
New York, New York

Dear John:

This will confirm our conversation in which you generously consented to lend your father's paintings, New York Telephone Building and Stonington, Maine, for the exhibition TWELVE AMERICAN PAINTERS AND SCULPTORS which we have been requested to prepare for an opening at the Musée National d'Art Moderne in Paris on April 21st. Arrangements are now in progress for the showing of the exhibition until April, 1964 in leading museums in London, Stockholm, Amsterdam, Milan and Zurich or Basle. An outline of the exhibition is enclosed.

This is the first of a series of exhibitions to be organized by this museum to present in Europe and other parts of the world the vital tendencies in American art today. This undertaking has been made possible by a recent contribution from the Rockefeller Brothers Fund and will be carried out under the direction of this museum's Department of Circulating Exhibitions.

We shall of course assume full responsibility for the insurance of your paintings from the moment they are collected until they are returned. A copy of this letter is being sent to Edith Halpert, and we are making the necessary arrangements for picking up the paintings at the Downtown Gallery.

I am enclosing our Registrar's Form which I must ask you to complete and return as soon as possible.

Let me again express our genuine appreciation for your great generosity.

Sincerely,

Andrew C. Ritchie

ACR:jr - encl.

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February 24, 1953.

Mr. Diggory Venn,
5 Gloucester Street,
Boston, Massachusetts.

Dear Diggory:

Your two letters arrived in my absence, but Charles Alan took care of your requests pronto. The photographs were sent to you and to Belle Krasne respectively.

I also wrote previously to Jerry Bywaters at Dallas, requesting that he mail the remaining photographs directly to Tommy so that he would have some material for the necessary publicity.

Incidentally, the Dallas Museum bought "Bare Tree Trunks with Snow", which will probably continue on its circuit to Delray.

If there is anything else you think should be done before the show opens, let me know.

It was so good seeing you, and I hope you will drop in soon again.

Sincerely yours,

BGH:l

Same letter to Mahonri S. Young, Acting Director,
Munson-Williams-Proctor Institute,
312 Genesee St., 4, Utica, N.Y. "The Sea"

Nathaniel Saltonstall, 53 State Street, Boston, 9, N.Y.
"White Night"

February 23, 1953.

Mr. Joseph H. Hirshhorn,
50 Broad Street,
New York, New York.

Dear Joe:

We are planning an exhibition of new paintings by Reuben Tam to open on March 30th. For the occasion we would like very much to borrow your painting "Northern Ocean". We consider this one of the most important examples of Tam's recent works, and we believe that the exhibition would be sadly lacking without it.

We would need the painting at the gallery by March 23rd, and would return it immediately after the exhibition closes on April 18th. We would, of course, cover all costs of transportation and would insure the painting while it is out of your possession.

As time is short, we would appreciate an early reply. If you are agreeable to this loan, would you let us know the valuation you would like placed upon the painting for insurance purposes?

Sincerely yours,

CA:l

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March 5th, 1953.

Mrs. Warren O. McIntyre,
2 Monroe Place,
Mexico, Missouri.

Dear Mrs. McIntyre:

Since we are the sole agents for the work of John Marin we have a comprehensive selection of his oils and watercolors at all times. The prices are quite varied, as the range (watercolors) anywhere from \$5000.00 down to \$300.00, and (oils) from \$10,000.00 to \$1000.00.

The paintings are all priced in relation to size, period and uniqueness; and the selection must always depend on the personal taste of the collector, who in many instances prefer the lower priced examples.

If you would give me some idea of what price you have in mind, I would be glad to send you a group of photographs to give you some idea of what is available.

Sincerely yours,

EGH:l

March 16, 1953.

Mr. R. H. Emerson,
277 Park Ave.,
New York, New York.

Dear Mr. Emerson:

The painting, "New York", by John Marin which was on
exhibition at the John Herron Art Institute, Indianapolis,
has been returned to this gallery.

I believe that this is one of Marin's outstanding recent
examples - one of the finest of his New York series. When
you have a moment, do visit the gallery again, at which
time I will be glad to show you this painting.

Sincerely yours,

CA:1

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

March 6, 1953

Mr. Joseph Hirshhorn
50 Broad Street
New York, New York

Dear Mr. Hirshhorn:

Thank you for your reply to my telegram granting us the loan of your John Marin painting Ship and Sea in Greys, for the exhibition TWELVE AMERICAN PAINTERS AND SCULPTORS which we have been requested to prepare for an opening at the Musée National d'Art Moderne in Paris on April 21st. Arrangements are now in progress for the showing of the exhibition until April, 1954 in leading museums in London, Stockholm, Amsterdam, Milan and Zurich or Basle. An outline of the exhibition is attached.

This is the first of a series of exhibitions to be organized by this museum to present in Europe and other parts of the world the vital tendencies in American art today. This undertaking has been made possible by a recent contribution from the Rockefeller Brothers Fund and will be carried out under the direction of this museum's Department of Circulating Exhibitions.

We shall of course assume full responsibility for the insurance of your paintings from the moment they are collected until they are returned. A copy of this letter is being sent to The Downtown Gallery, and we are making the necessary arrangements for picking up the painting with them.

I am enclosing our Registrar's Form which I must ask you to complete and return as soon as possible.

Let me again express our genuine appreciation for your great generosity.

Sincerely,

Andrew C. Ritchie

ACR:jr - encl.

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UNIVERSITY OF FLORIDA • GAINESVILLE
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Department of Art

March 13, 1953

John Halpert
Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Enclosed you will find a brochure printed in connection with the Centennial Exhibition of 20th Century Art here at the University of Florida.

We want to take this opportunity to thank you for your important contribution to this effort. If, for any reason, you may have need for additional copies of this brochure, inform us and we shall make every effort to place them in your hands.

Yours respectfully,

Edward A. Anderson

Edward A. Anderson
Exhibition Chairman

EAA:bw

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WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPRING 7

0770

HERMON MORE, Director

LLOYD GOODRICH, Associate Director



JOHN I. H. BAUR, Curator

ROSALIND IRVINE, Associate Curator

MARGARET MCKELLAR, Executive Secretary

March 3, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Please forgive the long delay in replying to your letter proposing the establishment of an Exhibition Pool.

I entirely agree with you that there is a need for some sort of central agency to handle the demands made on dealers and museums for out-of-town loans, and that we must assume the responsibility of acceding to these requests so as to continue to promote the interests of American art and artists. As you say these requests are increasing at an unprecedented rate, (we made 320 loans in 1952) and I confess that the thought of a pool to take some of the heat off is most refreshing.

If you are not too busy when I call to select work for our forthcoming Annual, perhaps we can discuss this matter of the pool and I can give you what ideas I have on the subject.

Yours sincerely,

Director

HM:m

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March 3rd, 1963.

Mr. Sidney H. Scheuer,
72 Leonard Street,
New York, 15, New York.

Dear Mr. Scheuer:

Many thanks for the catalog. Since I knew you were on your way abroad, I did not return it any sooner. Can you advise me where additional copies may be obtained in New York? There is some very valuable material incorporated which I would like to use in the near future, and the originals are, naturally, much more advantageous.

It was very thoughtful of you to send this to me. Hope that I shall have the pleasure of seeing you and Mrs. Scheuer when you return.

Sincerely yours,

EGH:1

Kirsch

Dear Edith

My son John and I are taking this simple means of telling you of our gratitude for what you have done for us. In our hours and days of anxiety, shock and grief in the loss of my wife and helpmeet, it has strengthened us to know you were thinking of us. The great wave of warm expressions of sympathy has made us feel the regard and affection which our little family has been fortunate to possess.

If the circumstances were not so demanding of time, as I hope you will realize, I would send each friend a different personal message of appreciation. Please accept this note as the best possible acknowledgment we can make at this time.

With our sincere thanks,

Dr. Wright

March 7, 1953

1701 Casady Drive
Des Moines, Iowa

Your message helped me -
Thanks, belatedly, for the rare privilege
of an evening with Marion, - and you

DK.

Leo S. Guthman

March 6, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

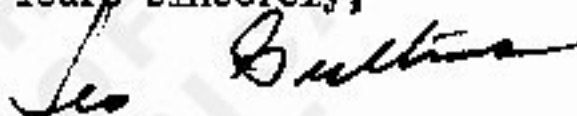
Dear Mrs. Halpert:

You make it difficult to turn down temptation. Nevertheless as much as I enjoyed your note and probably would enjoy your party even more, business is going to keep me here in Chicago.

Talking about parties, I had one myself a few weeks ago. Nathan Cummings and Peter Pollack were amongst the guest. Again I took the opportunity of telling this Cummings what an outstanding person I think you are.

Again many thanks for thinking of me, and I hope that the showing will be a tremendous success.

Yours sincerely,



2629 South Dearborn Street
Chicago 16, Illinois

March 17th, 1953.

Mr. Jerome Greenblatt,
38 Park Row,
New York, New York.

Dear Mr. Greenblatt: Re: Index #47397, 1st District,
Manhattan. Metropolitan Casualty Ins. Co.,
Judgment Creditor vs
William Haith, Judgment Debtor.

We are enclosing herewith our check for \$15.95, which represents the final amount withheld from William Haith's salary to satisfy the above judgment, which totaled \$78.95.

Please send us a release for William Haith, and a notice for our records indicating that full settlement has been made of this judgment.

Yours very truly,

THE DOWNTOWN GALLERY

R

Bookkeeper

Mr. Jerome Greenblatt, New York

THE DOWNTOWN GALLERY

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPRING 7

0770

HERNON MORE, *Director*

LLOYD GOODRICH, *Associate Director*



JOHN I. H. BAUR, *Curator*

ROSALIND IRVINE, *Associate Curator*

MARGARET MCKELLAR, *Executive Secretary*

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March 9, 1953.

Miss Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Edith:

I have worked out a very bare skeleton outline of the booklet we were discussing which I enclose herewith. It will doubtless need revision but will perhaps serve to give an idea of one way that it might be done.

As you will see it is divided into three main headings marked "A", "B", "C", to correspond with the title of the booklet. In each section the numbered legends would be used as sub-headings to break up the text and to make it easier to find information.

When you have had a chance to look it over, perhaps everyone concerned can get together for a conference on the next step.

Yours sincerely,

John I. H. Baur
Curator.

JIHB:AM
Enclosure



TEXAS CHRISTIAN UNIVERSITY
FORT WORTH, TEXAS

March 12, 1953

SCHOOL OF FINE ARTS
ART DEPARTMENT

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Director Halpert:

I have your good letter of March 10th expressing your willingness to assemble a group of paintings for our Fine Arts Gallery showing April 27th to May 22nd, 1953.

There is no special theme and the selection will be left entirely in your hands, and to your good judgement, as in the past. We can hang twenty to thirty paintings with liberal spacing; and, of course, the Downtown show is advertised as an exhibition of contemporary painting. You may interpret reference to the Star-Telegram Art Editor inquiry, as evidence of the Downtown show becoming somewhat of a tradition. They send a photographer out each year, however, to assure good cuts. You might send two gloss-photos.

The exhibition has been on T. V. each season also.

Most sincerely yours,

Samuel P. Ziegler
S.P. Ziegler
Head of Art Department

SPZ/mjh

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4th Rue des Ecoles
Paris France
March 9, 1953

Mrs Edith Halpert
The Downtown Gallery
32 E 51 Street
New York, New York
Dear Mrs. Halpert,

Several weeks ago I notified you of my intention to terminate our contract. Since that time I have had no reply. As it is necessary for me to know my exact relationship with your gallery, I would appreciate a release and final statement as soon as possible.

Sincerely yours,
Wallace Russ

HILLSIDE HOSPITAL

AN AFFILIATE OF FEDERATION OF JEWISH PHILANTHROPIES OF NEW YORK

75-59 263RD STREET

GLEN OAKS, N. Y.

TEL. FIELDSTONE 7-2000

JOSEPH E. A. MILLER, M. D.
MEDICAL DIRECTOR

March 2, 1953

Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

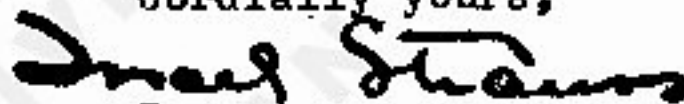
Dear Mrs. Halpert:

I have learned from Mr. Bachrach that you have made the Hospital a gift of one of Jacob Lawrence's paintings.

On behalf of the Board of Directors, I want to take this opportunity to thank you for this wonderful gesture.

We at the Hospital are delighted that Mr. Lawrence has done so well in recent years and trust that he will continue to earn the praise of the art world.

Cordially yours,



Israel Strauss, M.D.
President

IS:lb

10 March 1953

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am submitting the enclosed "Treatise On American Weathervanes" for your consideration.

In it, I feel that I have given answers to many questions and clarified a great number of vaguenesses.

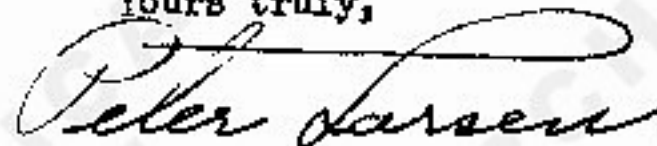
I hope you may be able to use this treatise in some manner subject to my approval.

Probably it could be sold to Mrs. Webb to be included in the catalog of her collection, either in conjunction with or in addition to your own material.

Or perhaps it could be placed with an appropriate magazine.

I am relying upon your judgment.

Yours truly,



PETER LARSEN
57 West 8th Street
New York 11, N. Y.

GR5-6762

8/12/58

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Miss Katherine Coffey, Director,
Newark Museum,
Newark, New Jersey.

Dear Miss Coffey:

May I extend the gratitude of the gallery for the loan of the "Meridian Theatre" by Edward Hopper. It was generous and cooperative of Mrs. Baker and yourself to arrange for the loan of this painting, which did so much to make our exhibition celebration of the tercentenary of the City of New York the success it was.

Sincerely yours,

Cal

P.S. I spoke to Mrs. Baker's secretary this morning saying that the painting was ready to be picked up when your truck is in New York.

the
mao
hill
galleries

Wellfleet on Cape Cod, Massachusetts

1200 East Atlantic Avenue, Delray Beach, Florida
Thomas A. Gaglione, President
W. Warner Long, Treasurer
Nathaniel Saltmarsh, Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

March 17, 1953

Miss Edith Halpert
32 East 51st. Street
New York 22, New York

Dear Edith,

Mr. Norton came in last Saturday to look over the O'Keeffe exhibition. After going over the whole works very critically, he decided to buy "Ranchos Church 1".

As you know we have a 3% State tax here in Florida. Mr. Norton has been on my ears since the purchase to try to save \$48.50. He called in yesterday and suggested that perhaps you can bill him for the picture for which I quoted \$1800.00 less 10% making a total of \$1620.00. Your price list showed \$1500.00. You see I took your advice. I hiked the prices up 20% and took 10% off that. It was your suggestion, not mine!!

How would it be if you bill Mr. Norton for a total of \$1620.00, deduct your portion of the sale and send me the balance when the transaction is completed?

I think that "Red Anaryllis" is sold. Have two other hot prospects. I'll die if we sell these expensive pictures after doing so poorly on the less costly paintings.

The opening was a wonderful success and we gave quite a bit of money to charity after, of course, deducting plenty of cash for liquor.

Enclosed is a photo of little Jan Marie and one of "yours truly".

Love

Sincerely yours,

Tom.

Thomas A. Gaglione
President

TAG/dt

Hi to Muzzie

you would find it within your policies to do what I ask.

Frankly, the directress of the gallery is shocked at my notion that artists need not be confined exclusively to the whims and vagaries of so-called art patrons, that their work could be advertised discreetly, or that I, or someone else could visit architects, contractors, textile merchants, in an attempt to sell one very large canvas which Francis calls a picture "Earth" but which one viewer called a magnificent floor or wall covering. Francis, again, shrinks a little from selling his picture as a floor covering, but we spent 600 dollars on this show and we would like to recover some of the expenses alone - the amount does not of course cover materials or time or the agony of frustration that the commitment which he intended to make has not yet been made, the scrapping and starting again to say what he wants to say.

During the opening, one painting and one piece of sculpture sold at once (four paintings sold at Ellen Donovan) the directress seems to feel that the majority of the paintings will be sold before the show is over - on March 27.

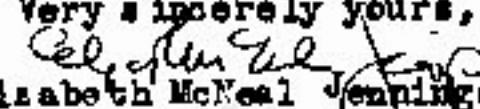
But I don't want to go through this again - begging people to view his work, being polite to them, hoping they will like it and buy it - it smacks too much of the twelfth century for my taste. I - and with this Francis agrees - would like to interest a dealer who will see his work as pure business as well as pure art (I guess that's the term) and will handle it as such so that Francis will come into contact with his public through his communication on canvas and be free to paint.

Francis is apparently a prodigious producer - all of the paintings save one were done in this year beginning with his summer on Monhegan and all of the sculpture was done in the past six months. He has no time for social life, indeed no inclination - he just prefers to be alone in his studio painting.

I feel I have done an inadequate job of making a request of someone who is a stranger, but I am certain that Francis' work would merit your attention if there is any possible way you can see it or send someone to see it.

The Beryl Lush Gallery is at 2007 Walnut Street, reached within twenty minutes from 30th street station, by taxi. Or, I offer my own service as a transporting agent. In any case, I offer to pay all expenses incurred. The show ends March 27.

I would do better, I think, if I had come to see you personally - but I felt that your own schedule would lend itself more advantageously to reading a letter. I apologize for its length & this is my fifth attempt.

Very sincerely yours,

Elizabeth McNeal Jennings

Permission is hereby granted to the Famous Artists Schools for reproduction for educational purposes (in their textbook) of the paintings:

<u>Exact Title</u>	<u>Name of Artist</u>	<u>Size</u>

The following credit identification is to be observed:

Signed _____

Date _____

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March 5th, 1955.

Mr. Edgar P. Richardson, Director,
Detroit Art Institute,
5200 Woodward Avenue,
Detroit, 2, Michigan.

Dear Mr. Richardson:

In talking with Mr. Woolfenden I casually mentioned our recent acquisition of a superb Raphaelle Peale still life. This is the first example by this artist that I have been able to get truly excited about since I sold "After the Bath" to Kansas City.

During the conversation Mr. Woolfenden suggested that I let you know about this acquisition. I am so doing. I have not offered it to anyone, but if you are interested I shall be glad to send you a photograph. Or, if you are planning to be in New York I can show you the original.

Incidentally, I was serious when I offered to present the museum with an early American painting of your choice.

Sincerely yours,

EGH:l

W. B. DONER and COMPANY

Advertising

DETROIT

CHICAGO

Washington Boulevard Building • Detroit 26, Michigan • WEdward 5-7400

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*Reg. Massie
Reporter
720 E. 1st St*

March 5, 1953

*Photos
provided
by artist
Halpert*

*Academy
of Art*

Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Miss Halpert:

At the suggestion of William Woolfenden, Education Department, Detroit Institute of Arts, this letter is submitted for your consideration.

The Institute, along with the Detroit Society of Women Painters, the Michigan Watercolor Society, the Scarab Club and the Grosse Pointe Painters, have combined forces with our client, Big Bear Markets of Michigan, in a most unique, we hope, exhibit of paintings, using all forms of media.

On April 10th through May 9th, Big Bear will turn over five of its super markets, doing a dollar volume in excess of \$1,500,000 per unit annually, and with a weekly traffic count in excess of 25,000 people, over to these art groups.

They (the art groups) will display 25 to 30 of their best works, ranging in value from an estimated low of \$25 or \$50 to a high of perhaps \$500. Special lighting and backdrops will be erected to give the works of these artists as much display value as possible.

Hosts and hostesses assigned by the various groups will answer inquiries on the premises of potential purchasers, for all units exhibited will be saleable; and questions as to technique, texture, line, shadow, etc., will also be answered by these hosts.

TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

February 22, 1953

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Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In the light of our recent telephone conversation in New York, I should like you to read the enclosed paragraphs from my book before we proceed out of the galley-proof stage.

The first paragraph places the onus for the forgeries precisely where, I am convinced, it belongs: on a man, long since dead, who is known to have engaged wholesale in that kind of business. The second paragraph, however, serves as a warning to dealers, museum people and collectors that this may not be the end of the story. You will observe that no names are mentioned in connection with this incident and that there is nothing to indicate where the picture turned up; furthermore, although you seemed at one time to be laboring under a different impression, I have never stated, suggested or implied in any way that this picture has ever been exhibited or offered for sale as a Harnett.

If, despite the very general way in which the incident is described, you would like me to remove the paragraph in question, I shall be most happy to do so. This is not a matter of prime importance, and the book can stand without mention of it. I should deeply appreciate having your decision with all possible speed, since they are putting a squeeze on me with reference to the galley proofs. I got them only a few days ago, and they have to be returned on March 3.

With kindest regards

Sincerely yours,

Alfred W. Frankenstein,
Art Critic

OLIVER B. JAMES
ATTORNEY AND COUNSELLOR AT LAW
SECURITY BUILDING
PHOENIX, ARIZONA

TELEPHONE 4-7374

6 Nov. 53.

Dear Mrs Halpert: -

Thanks for sending me Alani Louchmanin with whom I spent most of yesterday. Very bright, attractive girl who really knows art. I had never previously met her and had not known she is Charles Alani's sister. Of course I read and enjoyed her articles in Art News and the Times for years. Hope all goes well with you.

P.S. Thanks for the valise and your nice notes.

Sincerely,

Oliver James

March 10th, 1953.

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Mr. Samuel Ziegler,
Art Department,
Texas Christian University,
Fort Worth, 9, Texas.

Dear Mr. Ziegler:

We shall be glad to cooperate with you once again in assembling the group of paintings for your Fine Arts Gallery, and shall send you a list in the very near future.

If you would like to have us order photographs (at 75¢ each) we shall attend to it promptly.

Incidentally, do you want the same number of paintings as formerly, or is this a different type of exhibition?

Sincerely yours,

EGH:l

March 4th, 1953.

Mrs. S. E. Hall,
3011 Seminary Ave.,
Richmond, 27, Virginia.

Dear Mrs. Hall:

The Indian hunter weathervane which you saw reproduced
in House and Garden is an original 19th century wood
carving.

It measures 39-1/4" in height by 21-1/2" in the largest
width.

Part of each foot is broken, and part of the object held
in the outstretched hand - probably a tomahawk - is also
missing. The carving retains the original polychrome,
suggesting belt, feathers, earrings, etc. The price is
\$380.00.

Sincerely yours,

EGH:l

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March 10, 1953.

Mr. G. S. Schuster,
Mayo Clinic,
Rochester, Minnesota.

Dear Mr. Schuster:

By this time you should have received the receipted bill sent after we received your check in the amount of \$4,500.00. Thank you for your prompt reply to my letter and for the enclosure.

When Mr. Zorach notifies me that he has completed and has *had* approved the fourth figure, we will send you a bill for the payment due at that time.

Sincerely yours,

CA:1

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March 10th, 1955.

Mr. Michael M. Rosenthal & Co., Inc.,
17 John Street,
New York, 38, N. Y.

Dear Mr. Rosenthal:

The following are our valuations of paintings in the collection
of Mr. Charles Alan in accordance with the current market:

1. Oil Painting SUMMER LANDSCAPE - Stuart Davis	\$400.
2. Oil Painting SEER - Stuart Davis	400.
3. Watercolor TREE FORMS 1918 - John Marin	200.
4. Drawing NEW YORK - John Marin	100.
5. Tempera TEMPL SOCRS - Ben Shahn	500.
6. Tempera ITALIAN LANDSCAPE no. 2	1,000.
7. Oil Painting MOUNTAIN TERROR - Reuben Tan	100.
8. Drawing La Vienger Folles - Julia Pascin	250.
9. Watercolor LANDSCAPE 1918 John Marin	
10. Oil Painting TEEP - Arthur G. Dove	250.
11. Tempera DON MOONEY'S MOTHER, DON O'CONNOR'S FIFE - Ben Shahn	300.
12. Tempera BATH - Charles Sheeler	100.
13. Oil Painting WAVE - Reuben Tan	150.
14. Tempera FAMILY GROUP - Charles Sheeler	100.
15. Oil Painting JOB'S TEARS - Louis Guglielmi	400.
16. Oil Painting MORNING - Arthur G. Dove	300.
17. Tempera NIGHT AFTER NIGHT - Jacob Lawrence	200.

Sincerely yours,

EGH:l

February 25, 1953.

Dr. Michael Katter,
1924 Rittenhouse Square,
Philadelphia, Pa.

Dear Dr. Katter:

I have examined the paintings on their return from
Knodler & Company, as well as those still in the possession
of Louis Pomerantz.

A number of these, fortunately, came through very well, particularly among the latter. However, "Two Children and Doll" which incorporated varnish with the paint, similar to the glazing technique, can not be properly restored and will never regain its previous brilliance without marring the actual painting. This is the only painting in the group which I feel will be devaluated certainly to the extent of \$200.00.

Several of the watercolors came through very well. This also applies to a few of the fractures. However, the paintings on velvet are all permanently damaged and, as far as any of us know, cannot be properly cleaned because of the material on which they are painted. The devaluation of all these objects are listed below.

Watercolors

Devaluation

Warrior's Return	\$225.00
Gale Night)	125.00
Performance) by same anonymous artist	100.00
The Shelleys (Pair of portraits)	200.00
The Madisons " "	
Pennsylvania Pair	55.00 each
Mourning Picture, Princeton	50.00
Woman in Black Dress, miniature	
Evening Prayer	
Landscape	
Miniature Portraits, Man and Woman.	50.00 each
Flowers in Vase	25.00
Flowers on Table	
Bird of Paradise	40.00

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 17th, 1953.

Mr. James S. Schramm,
J. S. Schramm Company,
Burlington, Iowa.

Dear Jim:

Thank you for your lengthy and explanatory letter. I wrote to Dwight just before Trudy died - when I heard of her illness - and have been embarrassed since because the letter must have arrived on the fatal day. I also sent a wire after I heard the tragic news.

Strangely enough my first reaction was to start a fund for a picture as a memorial to Trudy Kirschner. Thus your letter convinced me that it is a good idea, and I am sending a check to Dwight.

It certainly seems like a nasty trick of fate to have this happen when the house, which they always wanted, is about completed. I do hope Dwight makes a quick readjustment to the situation. I also hope that John gets the job in Iowa, as he has been a problem for Dwight.

Elizabeth Navas has already advised all of Dwight's friends here. I think it would be unbecoming of me to call the other dealers to suggest contributions if no one else does, but if you think I should I will take on the embarrassing task.

I certainly envy you and Dorothy, and send my best wishes for a wonderful vacation. I look forward to seeing you in the Spring. Make it early.

Sincerely yours,

EGH:l

UNIVERSITY OF FLORIDA • GAINESVILLE
COLLEGE OF ARCHITECTURE AND ALLIED ARTS

Department of Art

February 25, 1953

CR
Miss Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Stuart Purser has recently made arrangements for you to send us Carl Zerbe's recent painting "Kiosk". We would like you to Railway Express the painting "collect" to the following address: Mr. Edward Anderson, Department of Art, Building C, University of Florida, Gainesville, Florida. The matter of insurance was handled in Mr. Purser's request and upon the close of the exhibition we shall return the painting in its original crate, post paid, to the Gallery.

We would appreciate your arranging for the painting to arrive here before March 10th in order that we may have adequate time to properly arrange the exhibition.

Thank you very much for your assistance and if any questions come to mind please let me know as soon as possible.

Sincerely,

Edward A. Anderson

Edward A. Anderson
Exhibition Chairman

P. S. Would you be kind enough to send a personal data sheet on Mr. Zerbe to help in the compilation of the catalogue and assist us in the newspaper and magazine news releases.

EAA:bw

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HOTEL DORSET

30 WEST 54TH STREET
NEW YORK

Feb. 22 [1922]

Dear Mr. Allen,

I do not feel that either
Main has the quality I'm
looking for, and so I've
decided to stick with the one
I've got, at least for the
present. Thank you again
for your courtesy.

Sincerely,

James N. Strauss

Mrs. John E. Reed

Westwinds

West Granville, Massachusetts

Dear Mrs. Halpert:

Sometime ago I mailed in a stamped,
self-addressed envelope and with it the
request for someone in the office to
note on it the date of the article in LIFE
which reproduced Oscar's NIGHT FOREST which
we purchased from The Downtown Gallery.

Since all that is necessary is to
fill the date in and mail the card back,
couldn't someone manage to do this? We'd
appreciate it a lot.

Sincerely yours,

ans 7/21/53 Elizabeth S. Reed

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February 24, 1955.

Mrs. Leonard Strauss,
630 West Polo Drive,
Clayton, 5, Missouri.

Dear Mrs. Strauss:

I am so sorry that I missed you when you called at the gallery. It was one of my rare absences and was unfortunately timed.

Mr. Alan posted me on the Marin situation, and I am really pleased that you decided to retain the original example, which, in our estimation, is among the "tops". However, if at any future time you are tempted by another, please remember that we shall be glad to make an exchange.

Sincerely yours,

EGH:1

SALTONSTALL AND MORTON
ARCHITECTS

NATHANIEL SALTONSTALL, A.I.A.
N.C.A.R.M.
OLIVER P. MORTON, A.I.A.

63 STATE STREET
BOSTON 9, MASS.
LAFAYETTE 3-8178

February 26, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Mr. Alan:

Mr. Saltonstall is most
complimented that you wish to include
his "White Night" in your Reuben Tam
exhibition. The valuation is \$950.00.

I understand the painting is
to be at your Gallery by March 23 and
that the exhibition will run to April 18.

Unless I hear from you to
the contrary that you have other arrange-
ments for the collecting and delivery of
the picture, the above painting will be
collected, crated, billed and shipped to
you by Mr. Saltonstall's shipper ---

Mr. J. W. McBrine
162 Newbury Street
Boston 16.

Mr. Saltonstall left this morning
for Delray Beach, Florida to be gone until
March 23.

Very sincerely yours,

Aveline F. Coughlin
Aveline F. Coughlin *Secy*

afc

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 16th, 1955.

Mr. Joseph Shelling,
Fireman's Fund Group,
Atlantic Marine Department,
116 John St., New York, 38.

Dear Mr. Shelling:

Mr. Louis Pomerantz tells me that he has not as yet received authorization from you to proceed with the restoration of the painting, "Terminal", by Stuart Davis which was insured by the Frank Perls Gallery of Beverly Hills and was damaged en route to this gallery some time ago. As you remember, when you were at the gallery you agreed to Mr. Pomerantz' estimate of \$45.00 for the repair of the damages on this painting, but asked that he wait until he received a written confirmation before beginning the work.

As we are anxious to place the painting on the market once more, we would appreciate your giving this matter your immediate attention.

Sincerely yours,

CA:1

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February 24, 1953.

Mr. James B. Cephas,
Virginia State College,
Petersburg, Virginia.

Dear Mr. Cephas:

Thank you for sending the two pictures. They
were received today.

To whom shall I make out the refund check?

Sincerely yours,

ECH:l

HILLSIDE HOSPITAL

AN AFFILIATE OF FEDERATION OF JEWISH PHILANTHROPIES OF NEW YORK

75-59 263RD STREET

GLEN OAKS, N. Y.

TEL. FIELDSTONE 7-2000

MAURICE BACHRACH
ADMINISTRATOR

February 26, 1953

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

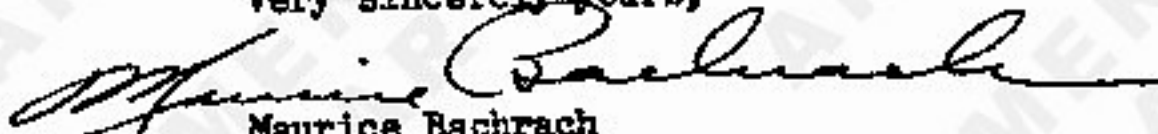
Dr. Miller has asked me to reply to your letter of January 28 regarding your gift to Hillside Hospital of Jacob Lawrence's painting "Psychiatric Therapy".

Your gift is a very generous one, and of unprecedented significance for Hillside Hospital because it represents such extremely high attainment by one of our patients.

I wonder whether you could inform Mr. Lawrence that we have hung his picture in the Board Room of Hillside Hospital in a place of honor.

I wish also to take this opportunity to thank you for your generosity in having made this contribution. I think you would like to know that the picture is being appropriately marked as to the artist, title, and name of donor.

Very sincerely yours,


Maurice Bachrach

MB:hm

cc: Dr. Strauss
Dr. Miller

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Wells College
AURORA, NEW YORK

DEPARTMENT OF FINE ARTS

February 20, 1953

Dear Mr. Alan,

Thank you for your cordial letter of February 19. Your effort to secure Mr. Lawrence is much appreciated, but your suggestion that Mr. Burlin may be available is quite exciting. His teaching experience would suggest him as a perfect interpreter to the students. The opportunity to meet the artist and see his work is always a memorable opportunity. I am afraid the Pereira show will be over at the Whitney when we get to New York and we shall have to look forward to some later occasion. At the moment 11.30 a.m. would suit us perfectly if agreeable to you.

Sincerely yours,



W. S. Rusk
Professor of Fine Arts

wsr.f

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February 24, 1958.

Pennsylvania Academy of The Fine Arts,
Philadelphia, Pa.

Gentlemen: Attention: Registrar.

Mr. George Greenspan is very eager to have his painting by Charles Sheeler, "Convergence", which you have in your exhibition, shipped to his office, Cantor-Greenspan, 14th floor, 460 Seventh Avenue, New York, New York.

Would it be possible to ship it directly to him to save the time of delivery here, unpacking, and subsequent delivery to him. If this can be accomplished, both he and I will be most grateful.

Sincerely yours,

EGH:l

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February 24, 1953.

Mr. R. G. Clifton,
The Pine Cupboard Antique Shop,
Franklin, New Hampshire.

Dear Mr. Clifton:

I have just returned from a trip and found the two paintings you were good enough to ship on approval.

The snapshots intrigued me; but, unfortunately, the paintings did not quite hold up. As you may know, we do not have any of our folk art on view, but specialize in making up complete collections for museums. Thus, the type of material really has to be of superior quality, although I am frequently tempted by a minor object.

At the moment my greatest needs are in the field of sculptures, figure heads, weather vanes and decorative objects in the cruder direction executed in wood or in metal. I can also use some outstanding examples in the field of still lifes on velvet, watercolors, portraits, still lifes, landscape and religious or historical genre.

If you have not lost patience with me, could you continue sending snapshots, and eventually, I am sure, we can get together on some worthwhile sales.

Sincerely yours,

BGH:l

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again.

I should have liked to tell Mr. Burtin how important his picture is to us. He felt his work ^{point} pointed the way from the banality that was beginning to surfeit, and probably would have deadened, an interest in new painting, that is flourishing in us today.

Then, of course, I remember that it was the memory of his work that brought us, looking for him, to the Downtown Gallery - for additional enriching experiences. So, our best to you, and to new show.

See you soon -

Candidly,

Helen Schlager

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March 17th, 1958.

Mr. Milton Lowenthal,
1150 Park Avenue,
New York, New York.

Dear Micky:

I am sorry that I could not, in complete honesty, list the figures as indicated by you. Since I do make a number of appraisals, and some of these will in time be checked tax-wise, I do not like to stick my neck out to this degree. I am sure that you understand. However, if you get two other appraisals with varying figures you can probably hit a higher average.

If and when you are ready to start distribution, the Detroit Art Institute would like to have the John Atherton. Bert Hayes is interested in the Joseph Hirsch. I can give you further suggestions when you are ready.

Sincerely yours,

ECH:l

March 17, 1958

Mr. Henry P. Rosziter, Curator
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Rosziter:

No doubt you have had the pleasure of seeing Mr. Karolik since his visit to New York.

Unfortunately I was in very bad form when he was here and did not perform in the appropriate manner. As a matter of fact, we got into quite a violent argument about the relative virtues of Harnett and Peto.

Thus, I did everything but ingratiate myself with our friend and do not know whether or not he accepted my premise that in folk art there is no line of demarcation between painting and sculpture, and that no collector could function solely in one or other division.

I am sorry I failed you and return the entire responsibility to you. I am sure you can succeed much more easily as he relies entirely on your judgement.

In accordance with your wishes we cancelled the sale of the wrought iron Fish weathervane, and have it back with the group that you selected. I should, however, like to hear from you about the matter at your convenience. If you would like to see the actual objects, we could arrange to have them all brought to the gallery, if you give us about two or three days notice. It might be better for you to see the material first hand, or we could have the Boston Trucking Company deliver to the Museum in toto for your final selection.

It was so nice seeing you and I hope that you will decide to come to New York in the very near future.

Sincerely yours

BGH:la

1202
C07-45203

February 20, 1953.

Mr. Lester Osterman, Jr.,
12 Dolma Road,
Scarsdale, New York.

Dear Mr. Osterman:

If the entire group of four paintings is purchased, the gallery will allow 10% discount reducing the total to the round figure of \$7,000.00. This sum would be payable in the following manner: \$2,500.00 upon delivery, and the balance payable in monthly installments over a period of one year.

Sincerely yours,

CA:1

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CHELTENHAM TOWNSHIP ART CENTRE



ASHBOURNE ROAD WEST OF HOWLAND
AVENUE, CHELTENHAM, PENNSYLVANIA

March 15, 1963

The Downtown Gallery

31 S. 51st Street

New York City

Dear Mrs. Halpert:

In reference to the exhibition of drawings by Ben Shahn which we have scheduled for the Cheltenham Art Centre from April 18 through May 10, it is perhaps possible now to make the final arrangements.

We will have gallery space available of about 13 by 30 feet.

You can judge how many drawings should be shown. We would like to have an idea, so that arrangements can be gotten under way.

Might it be possible for you to loan us some publicity material for release in connection with the exhibition.

We can have some one come for the drawings in April—perhaps about the 4th or 11th, if convenient. They will of course be insured while in our charge.

Kindly let us know your wishes in the matter.

Sincerely,

L. A. D. Montgomery

L. A. D. Montgomery

~~Vice-President in charge of exhibitions~~

143 W. Rosemar Street

Philadelphia 20, Pa.

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186

add.

LMARCH 1955

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11 East 26th St., New York 10, N.Y.
MU 8-2784

Miss Edith Halpert
Downtown Galleries
32 East 51 Street
New York, N.Y.

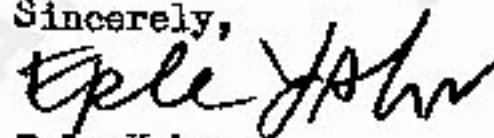
Dear Miss Halpert:

As we discussed on the phone, I would like an appraisal from you on Leo Lionni's painting, "Anesthesia," an oil painting measuring 20" high and 60" wide of which a photograph is enclosed.

Mr. Lionni values this painting at \$2000. A statement of evaluation from you will enable me to have this painting insured during a two-year exhibition tour in America and abroad.

Thank you very much for your cooperation.

Sincerely,



Erle Yahn
Art Director

EY:ab

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

March 2, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I thought you might
be amused to see these clippings --
not that the photographs are very
flattering I must admit!

The show is all up
and looks very handsome. Opening night
tomorrow and then the screams of
anguish, no doubt.

Enjoyed meeting you
so much.

Sincerely,

Peggy Pierce Elfin
Mrs. J. T. Elfin
Publicity

Enc.

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